

023

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BY CHRIS WANGLER • 41



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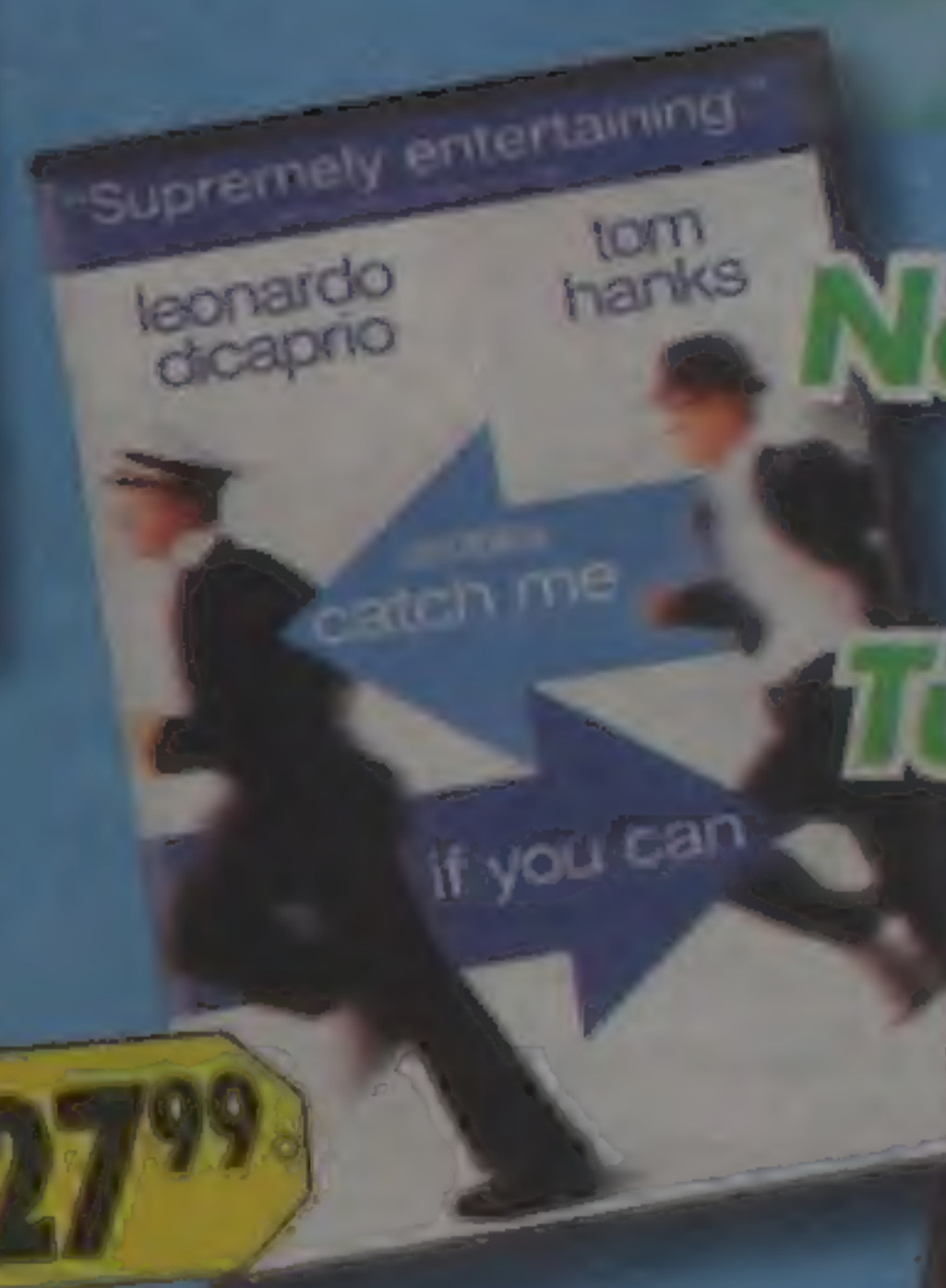
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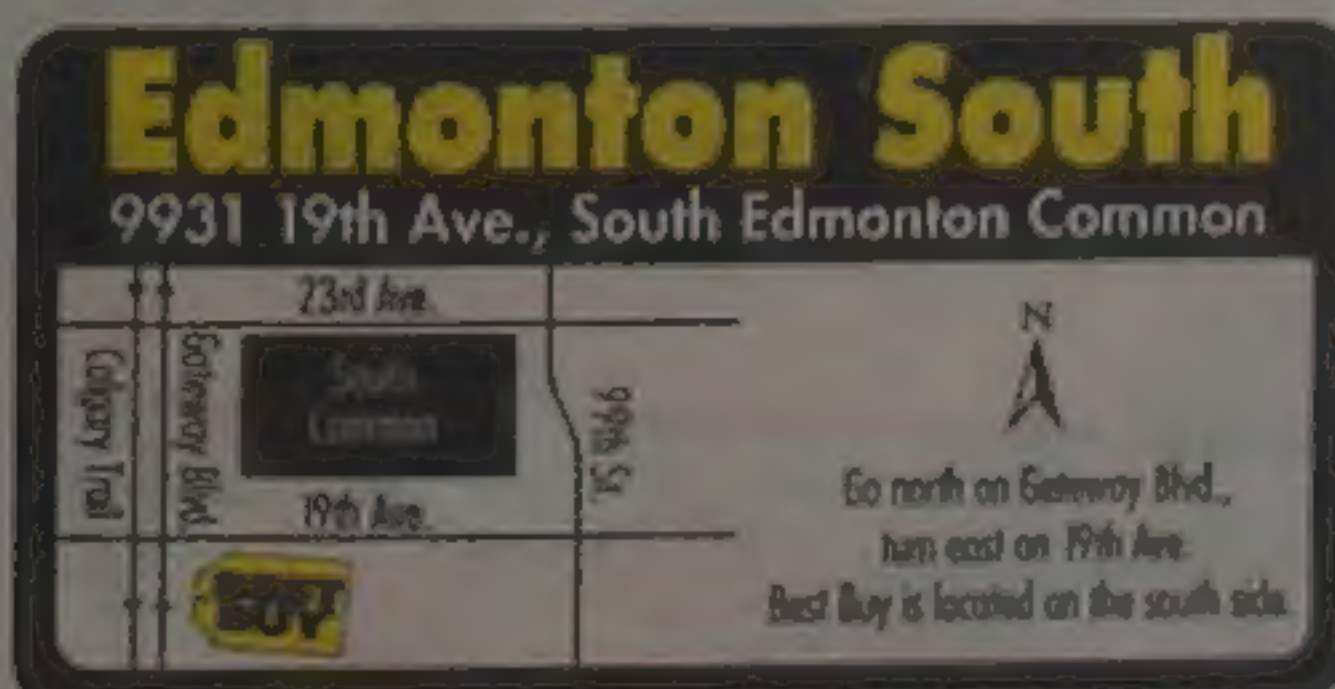
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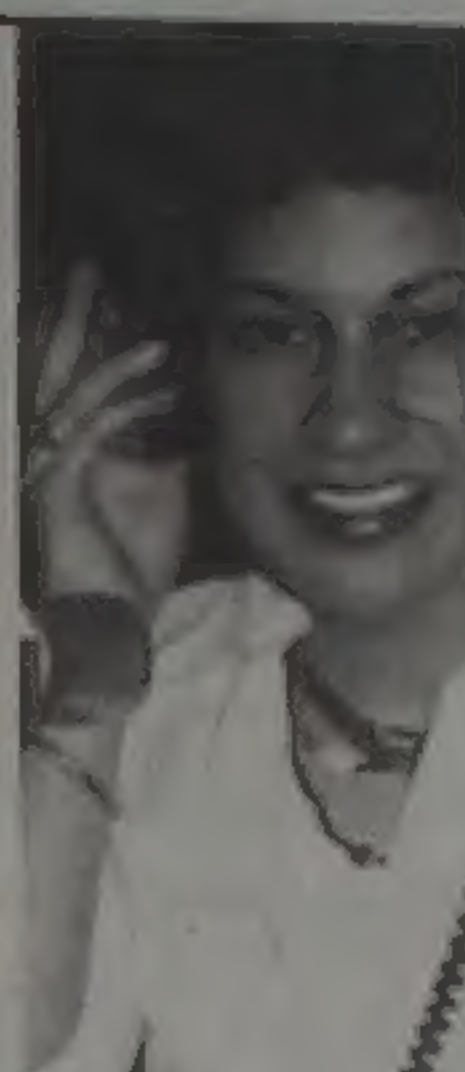
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With his new film *Better Luck Tomorrow*, director Justin Lin was determined to correct decades of shallow portrayals of Asian-American teens in Hollywood movies. (Long Duc Dong, anyone?) Now he talks to *Vue*'s Chris Wangler about how portrait of overachieving kids drifting into crime and drug use caused a sensation at Sundance—and stirred up a mess of controversy as well • 41

FRONT

CJSR's *Jewphoria* is an unleavened triumph • 6



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John Wright untangles *That Dam Plot* • 48



McWorld traveller

Benjamin Barber says education has let down North America's political system

By LISA GREGOIRE

A well-educated society, one which understands civic responsibility, multinational media, global economics and the impact of unchecked commercialism, is absolutely necessary if we are to sustain our fragile democracy, according to American author and political theorist Benjamin Barber.

Barber, a software developer, former consultant to President Bill Clinton and the author of 17 books on

democracy, education, civil society and globalization—including the best-selling *Jihad vs. McWorld*—will bring his insights and opinions to Edmonton next week for a talk sponsored by the Alberta Teachers' Association. "The democracy on which politicians and the public rely, in fact, is first forged in the nurseries of schools," he

NEWS

says over the phone from New York City. "That's where we get citizens from. If we don't appreciate and support our schools and our teachers, we're in fact cutting our own throats. It's absurd that a young lawyer, a young accountant, a young MBA may start at \$80,000 or \$100,000 a year

SEE PAGE 10



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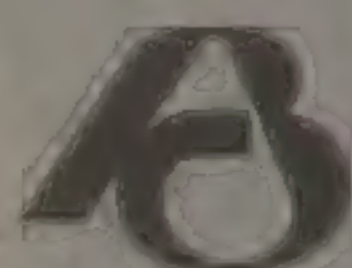
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By MURRAY SINCLAIR

Rhythm and Jews

When Heather Mandin sits down in the DJ booth to host *Jewphoria*, a weekly radio show on CJSR, it's a deeply personal experience. Her maternal grandfather, a Holocaust escapee who came to Canada with not much more than a cardboard suitcase, is her inspiration. "I feel like in doing the show, and discovering who I am, I am keeping my grandfather's spirit alive," she says. "He used to say, 'Your name is your honour.' It means you should be proud of who you are, know where you came from and celebrate that."

Jewphoria's mandate is both to enlighten and entertain, explains 21-year-old Mandin, a third-year University of Alberta student majoring in film studies and creative writing. Many of her listeners aren't even Jewish, she says, but are nonetheless curious about the faith and culture. "It was started to reach out to the [Jewish] community," she says, "but it's for anyone who takes an interest in the eclectic or unexplored nature of Judaism."

Mandin's grandfather died at the end of her high school years. The loss hit her hard and, although she had belonged to Jewish youth groups as a teen, she reacted by distancing herself from her heritage for about a year. When she moved to Edmonton from Calgary to study at the U of A, Mandin wanted to host a radio show but couldn't come up with an original theme. The idea for *Jewphoria* came to her one day after attending her biblical Hebrew class. "I was coming into my identity," she recalls. "It was important for me to come back to my roots."

CJSR embraced the concept and *Jewphoria* went on the air in January 2002 with Mandin playing mostly music.

Klezmer, the feisty, fiddle-filled folk music performed at bar mitzvahs and weddings, is the "first thing and only thing that comes to mind for most" when it comes to Jewish music, she says. "I wanted to escape that stereotype, to show Edmonton and the Jewish community there's a broad range of Jewish and Israeli music that hasn't been explored."

Mandin hit libraries, the Internet and the local Jewish community, hunting down Jewish rock, rap, punk, electronica, choral music, spoken word and children's songs sung in English, Hebrew and Yiddish. She's played music by artists like Lisa Loeb, who recently publicly declared her pride in being Jewish, and songs like "Jewish Punk Rock Girl" by the Stickies. She's even played Jimmy Eat World on *Jewphoria*; the band's initials spell JEW. The show also brings in occasional musical guests, like Edmonton's Vadim Budman, who plays Jewish tunes on banjo and guitar in distinctive ways.

When *Jewphoria* started, the only slot Mandin could get was from 6 to 8 a.m. on Sundays. "A lot of sleepless nights, I tell you," she says. Following "some complaining and promises," the show was bumped to the 8 to 10 a.m. slot after the summer of 2002. Since then *Jewphoria* has evolved from a music-oriented program to a show that covers topical subjects related to ethnic, cultural and religious Judaism, like homosexuality amongst Jews and, last Valentine's Day, kosher sex. "I try to do that stuff [like that] from time to time—how an issue relates to Judaism," says Mandin. "I want the show to encompass all aspects of the Jewish experience." (Because Albert Einstein was Jewish, for instance, she interviewed Edmonton playwright Vern Thiessen, who wrote the recent Citadel hit *Einstein's Gift*.)

Inevitably, the Middle East conflict comes up, something Mandin calls a touchy subject. "It's hard not to come across as biased," she says, "especially if you're Jewish." The film *Gaza Strip* at last year's Global Visions festival inspired Mandin to invite Jewish-American activist Linda Wolf to the show. While Mandin's family was worried about her doing the show as the situation in the Middle East worsened, she hasn't been the target of any anti-Semitic words or actions. "There's

going to be people for it and against the show," she told her family, "but I'm not going to let it break me down. I do it because it's important to me."

Mandin says she tries to be careful with facts and opinions, realizing ultimately that *Jewphoria* isn't a political or current affairs show. And she agrees that her age allows her to put a younger, hipper spin on Judaism. "I have a different perspective and I try not to take myself too seriously." It's obvious after listening to the show that Mandin is having a lot of fun, says Francis Landy, who teaches an Introduction to Judaism course at the U of A. Mandin's talk to his class at the end of February inspired one student to do a field report about *Jewphoria*. "She was great, very vital," says Landy. "Her talk provided an interesting insight into one person's personal journey."

Mandin says people in Edmonton's Jewish community who know about the show seem excited about it, but she constantly wonders whether the community is aware that the show exists. Neil Loomer, editor of the newspaper *Edmonton Jewish Life*, says the city's Jewish community (about 5,000 people who actively participate in Jewish events) hasn't been served by a radio or television show for more than a decade. Mandin has to reach out more to the non-university community, says Loomer, who believes the show has a lot of untapped potential. "It's not well-known," he says, "but it deserves to be."

Mandin kept pushing for a better slot so more people could tune in until last December, when *Jewphoria* was moved to 3 to 4 p.m. on Tuesdays. "A couple months later, the show was doing really well, and without even having to ask I was given two hours. That rocked." *Jewphoria* now airs on Tuesdays from 1 to 3 p.m. This afternoon slot contrasts with other ethnic shows that run on evenings and week-

ends, but CJSR program manager Daryl Richel says the wide variety of music Mandin spins fits with the other eclectic music played at the time. "It's an eclectic ethnic show," he says. Richel did, however, get Mandin to dump *Jewphoria's* initial theme music: Weird Al Yankovic's "Pretty Fly for a Rabbi," a parody of the Offspring's "Pretty Fly (For a White Guy)." He felt it was "too mainstream—Weird Al isn't that weird."

Richel says Mandin's personal attachment to *Jewphoria* isn't that different from the connections other DJs at the station have with their programs. And hosting the show for almost a year and a half has honed Mandin's understanding of her grandfather's "your name is your honour" expression. "I am learning about what makes me me," she says. "Granted, it starts with my name and begins with my past, but that is just the beginning. Knowing that my name is my honour is about embracing and celebrating my identity." ▽



Murray Sinclair

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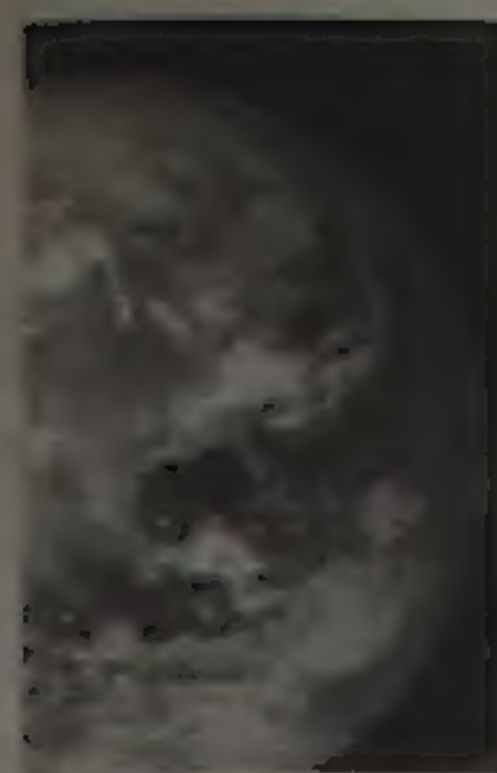
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MUNICIPAL AFFAIRS

Slogan zeroes

EDMONTON—In mid-February, when Economic Development Edmonton announced it'd be spending \$300,000 to devise a new slogan and logo for the city, many locals were dubious about the "re-branding" campaign. It wasn't that everybody loved the old "City of Champions" handle; they just seemed concerned about so many of their tax dollars going toward a marketing tool for government and business. Roughly \$200,000 has been spent already on the search for a new brand, but the preliminary "testing list" unveiled last week by EDE doesn't exactly inspire confidence.

The five slogans that have apparently done well in focus groups in Edmonton, Vancouver, Toronto, Los Angeles and New York? "Greater opportunity." "Smart and Soul." "Work, play and prosper." "It's right here." And, lastly, "Dream big. Live well."

"From a marketing perspective, and a brand marketing perspective, we have a real challenge on our hands but we think we're moving through it fairly," EDE marketing manager Lynn Wyton said to the *Edmonton Journal*. The five preliminary slogans, he explained, aren't a final shortlist—some may be dumped and others could be added before the final decision is made in June.

At least one city councillor, Allan Bolstad, has dissed the branding process, requesting it be stopped. "It sounds like they're struggling to come up with something," Bolstad said to the *Journal*, "and I'm not surprised because it's pretty tough to try to encapsulate everything about a city or a whole region in three or four words." Mayor Bill Smith was reportedly less than impressed by the proposed slogans as well, although he admitted that he didn't listen to them "very closely."

Half of the \$300,000 being spent to re-brand Edmonton is coming from city coffers and half from the feds through the Western Economic Diversification Fund. Of the \$200,000 forked out already, half went into the focus groups and half to the marketers who came up with the words and art. Meanwhile, as of last week, only four of the 120 people who've phoned the city's Citizen Action Centre about the new brand since February expressed support for the process, the CAC director Betty Loree told the *Edmonton Sun*. "They think we've got other things we can spend [the money] on," she said.

EVENTS

Guts in May

EDMONTON—"The most violent element in society," Emma Goldman once said, "is ignorance." But the Russian-born American anarchist, famous for her radical viewpoints on women's rights and free speech, is perhaps better known for another quote, a rallying



cry adopted by many members of today's activist movement: "If I can't dance to it, it's not my revolution."

There will be ample opportunities for both learning and dancing at the seventh annual May Week Labour Arts Festival, which runs at various venues around town until May 10. And one of the highlights will be a touring exhibit called *The Emma Goldman Papers*, a collection of photos, letters and documents that'll be on display in the foyer of the Rutherford Library from May 2 to 30 as part of both the festival and the University of Alberta's "Culture and the State" conference. (Thirteen years before her death in 1940, Goldman herself came to Edmonton, spending what she called "a relaxing wonderful month here" after a busy tour across Canada.)

Dancing events in the Labour Arts Festival include the May Day street party with host Sneak-Thief and a crew of DJs today (May 1) in Gazebo Park from 4 to 11 p.m. Other festival functions you might want to consider are the pre-street party parade along Whyte Avenue, the Ken Loach film retrospective at Metro Cinema from May 2 to 5, the *Drawing Resistance* art show at Latitude 53 and the closing-night Labour Cabaret with Maria Dunn on May 10. For more information and complete listings, go to www.may-week.ab.ca. —DAN RUBINSTEIN

POLITICS

Massive PR effort

OTTAWA—Federal NDP leader Jack Layton has joined with former rival Lorne Nystrom in a campaign for parliamentary reform.

Nystrom, who ran against Layton for the party leadership last year, has been Canada's strongest voice for parliamentary reform. Before the 2000 election, he introduced a private member's bill calling for parliament's seats to be divided based on popular vote, not by the current riding system. Under Nystrom's proposal, parties could not

form majority governments without getting 50 per cent or more of the popular vote. That bill died when parliament was dissolved for the election. In that vote, the Liberals won a strong majority with just 38 per cent support.

Now Nystrom plans to introduce a new private bill which calls for a national referendum on proportional representation—and Layton plans to spend the next several months campaigning in support of it. "Voter turnout is down, our Parliament is highly regional and elections are about polls, not ideas," he said. "It's time Canadians were asked if they want a change and the NDP's going to do it."

The party which would likely most benefit from a proportionally-represented parliament would not be the NDP; it's the Canadian Alliance, which continues to earn majority support from Albertans and British Columbians. The Alliance—in an ironic political marriage—has backed Nystrom in the past, and will likely do so again.

Nystrom began his new campaign by pointing out that the Liberal party once had a PR champion in Jean Chrétien, who supported the idea when he ran for the Liberal leadership in the '80s. "PR is in place around the world because it works and is supported by people of all political stripes because it works," said Nystrom. "I'm excited about this campaign and think only the most arrogant MP could deny Canadians the chance to vote if they'd like to change the system." —STEVEN SANDOR

IRAQ

Schoolhouse Iraq

BAGHDAD—Maybe you've heard this one already, but here's a joke for you: what happens when you put heavily armed American soldiers trained to kill in charge of crowd control during a protest in Iraq? Give up? Thirteen dead and 75 injured schoolchildren! Hal Get it? Yeah, neither do I.

But these numbers are what seem to

be the aftermath of a protest held Monday in the small town of Fallujah, 30 miles from Baghdad. Townspeople report that the protest involved students ranging in age from five to 20 and was a reaction to U.S. troops occupation of the town and the appropriation of Fallujah's schoolhouse as a military headquarters. The crowd of around 200 protesters gathered to coerce the Americans into setting up their centre of operations elsewhere so that classes could resume Tuesday, as scheduled. Of course, the protesters apparently forgot to factor in the U.S. military's, uh, propensity for shooting first and then, time permitting, asking questions after shooting a little more. The end result, according to Dr. Ahmed Ghanim al-Ali, director of Fallujah General Hospital, was 13 dead, including three boys no older than 10.

As is the common practice these days, the American military maintained that many in the crowd were armed with AK-47 assault rifles and were firing them into the air. In an interview with the Associated Press, Lt. Col. Eric Nantz of the 82nd Airborne claimed that there was "fire directly over the heads on soldiers on the roof," adding that the Americans only returned fire "to protect the lives of our soldiers." Col. Arnold Bray of the same division acknowledged that at least seven Iraqis were hit by gunfire but said that neither he nor U.S. Central Command could confirm any casualties.

Iraqis interviewed at the hospital told a different story, insisting the demonstration was peaceful and that no one was armed or throwing rocks. One wounded 18-year-old man said U.S. soldiers fired without warning into the crowd and continued firing on the hospital's medical crews as they attempted to retrieve the injured.

As with many things in life, the truth probably lies somewhere in between. Still, one can't help but think that this situation would have perhaps been better handled by a UN peace-keeping unit. Too bad they weren't invited to the party. —CHRIS BOUTET



BY DAN RUBINSTEIN

Earth Day presence

Organizers of Edmonton's annual Earth Day festival probably didn't mind the spring snowstorm that hit the city last weekend. After all, it landed a full week before the free outdoor enviro fair at Hawrelak Park, set for Sunday, May 4 from noon to 6 p.m. Last year, you may recall, a late snowfall forced organizers to postpone the event. But even if the grass is dry at Hawrelak Park and you're at peace with the world while perusing the booths or learning Tai Chi, know this—Earth Day is not without its controversies.

For starters, the date of Earth Day itself is the subject of debate. Most people honour their environmental awareness on April 22, although local climate conditions mean Edmonton events are usually held in early May. Earth Day was first observed in the United States in 1970 and went international in 1990, with 200 million people in 141 countries joining the party. That much is fact. But the folks behind the first Earth Day in the U.S. maintain that March 21—the spring equinox—is the *real* Earth Day. They argue that April 22 interlopers hijacked their United Nations-supported March 21 ceremony and, with funding help from their political and business connections, established an April 22 pretender to capitalize on public empathy.

For a full account of the Earth Day saga, go to www.earthsite.org. Some of the essays may read a little like conspiracy theories, but take a quick trip to Canada's clearinghouse website (www.earthday.ca) and one of the first things to pop up on your screen will be a schedule of Sunoco-sponsored tree plantings. Moreover, Earth Day in Houston last month was sponsored by a locally-based company called Waste Management, which runs nearly 300 North American landfills and in 1986 sued the U.S. Environmental Protection Agency for the right to burn toxic waste on ships. But even Houston's event seems clean compared to Tucson—for the last nine years, the Arizona city's Earth Day has landed the state's biggest private employer, Raytheon Missile Systems, as its main sponsor.

Here in Edmonton, where up to 30,000 people have attended the Earth Day fest in previous years, coordinator Peter Jansen says everybody has a different code of ethics. "We've been approached by large corporations who wanted, shall we say, to have a clean front door but didn't mind what they were pumping into the river out the back door," he says. "If we took the money, we would have a bigger and more efficient festival. But we're not prepared to take that route." ☺



three dollar bill

BY RICHARD BURNETT

Do the hustle

I had just backpacked up Australia's Gold Coast and scuba dived the Great Barrier Reef off the sun-splashed Whitsunday Islands. One day, broke and tired of working on bulk-cargo ships, I returned to Sydney and decided a little sex work was just the trick to raise some badly-needed cash. So I schlepped my tight ass to Bottoms Up, a gay bar on Oxford Street tucked in the heart of Sydney's throbbing Darlinghurst red-light district. But when an old geezer followed me into the men's room, I discovered I just couldn't suck 70-year-old dick.

Years later, the hustler demimonde has largely disappeared from the streets Down Under like it has in America and the Great White North. "In New York City, it's all gone. You still find pockets in Portland and Seattle, but [the scene is] becoming more obsolete by the day—and that saddens me," says former hustler Mack Friedman, the 30-year-old, Chicago-born author of the just-published *Strapped for Cash: A History of American Hustler Culture* (Alyson), hands-down my favourite book so far this year. "The Internet is safer and more efficient and you don't

freeze your ass off at the corner."

Friedman hustled for seven months to pay the rent when he was a closeted freshman at the University of Minnesota a decade ago. "I was a sex worker long enough to figure it was exciting," he says, "but not what I was looking for. The protections were very few."

Friedman has diligently worked with street kids since graduating (work he continues today in Pittsburgh) and spent the last five years writing *Strapped for Cash*. "A lot of hustlers are runaways," he explains. "They get propositioned all the time and eventually they say yes. It's not as awful as it's made out to be. Ideally the money is good and you develop relationships with people not from your side of the tracks, whereas the gay community is completely homogenized. You also become really good at talking with people. Sometimes all you do is talk. People are lonely."

Meanwhile, AIDS continues to devastate the sex trade. "People pay more for unprotected sex," he notes, "but that's black market business. Sex workers who aren't desperate are likely to insist on protected sex. For those living day to day, HIV is the last thing on their minds."

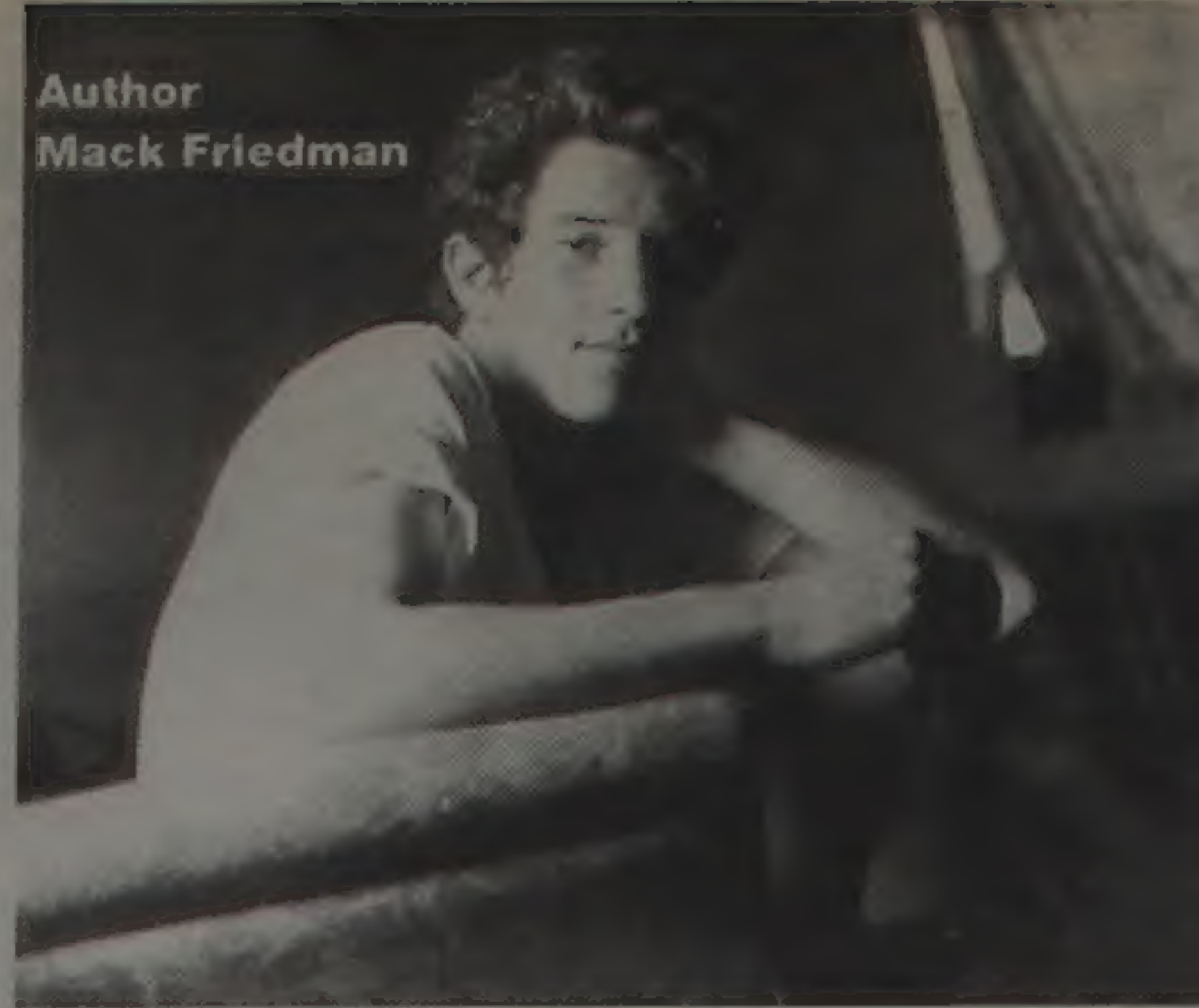
Adding insult to injury are politicians like Tory backbencher and former cop Harvey Cenaiko, who introduced Bill 206 in the Alberta legislature last month. If passed, the law will enable police to seize the vehicles of those caught soliciting sex workers. "This bill will reduce sexual assaults on those women and children involved in the sex trade industry," Cenaiko said.

But legalizing the sex trade and introducing Montreal-style brothels would make the sex trade safer for everybody, financially and healthwise.

For instance, Montreal boasted well over 100 brothels in its historic red-light district when the city was wide open to gambling, boozing and whoring during prohibition. "Brothels should be legal because they are safer than street work," says Friedman, who himself once paid for sex in an Amsterdam brothel six years ago. "There were boys vying for my attention, unlike America where you don't have a choice. In America today there's no chemistry. It's mercenary. But in Amsterdam I met this cute little boy from Algeria who told me he idolized Jean-Claude Van Damme."

That's the world Friedman documents in *Strapped for Cash*. "I've been researching this since I was 15," he says. "I used to hit the gay stacks in the University of Wisconsin library and found these great old books like *The Boys of Boise* [about teen hustlers in 1950s

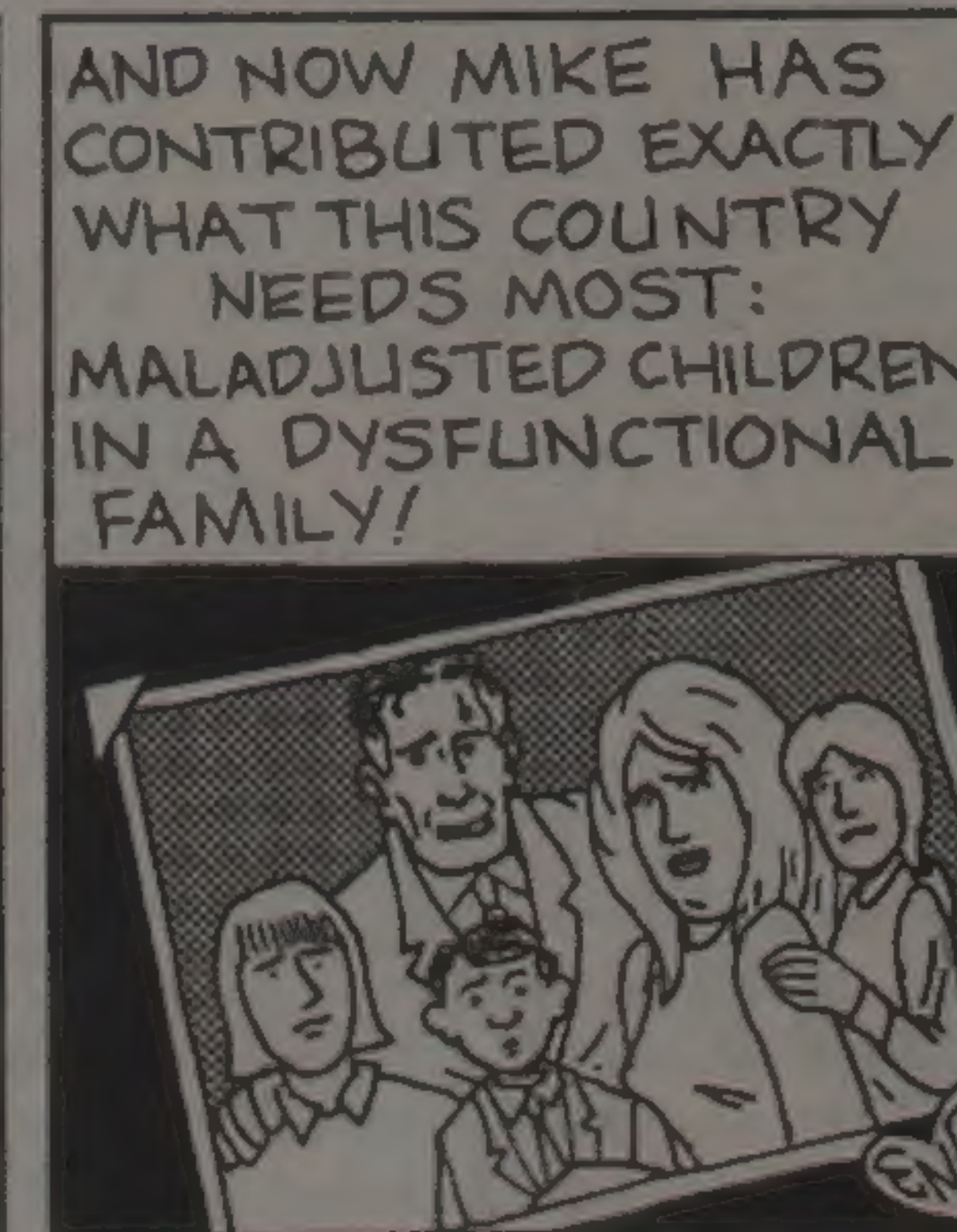
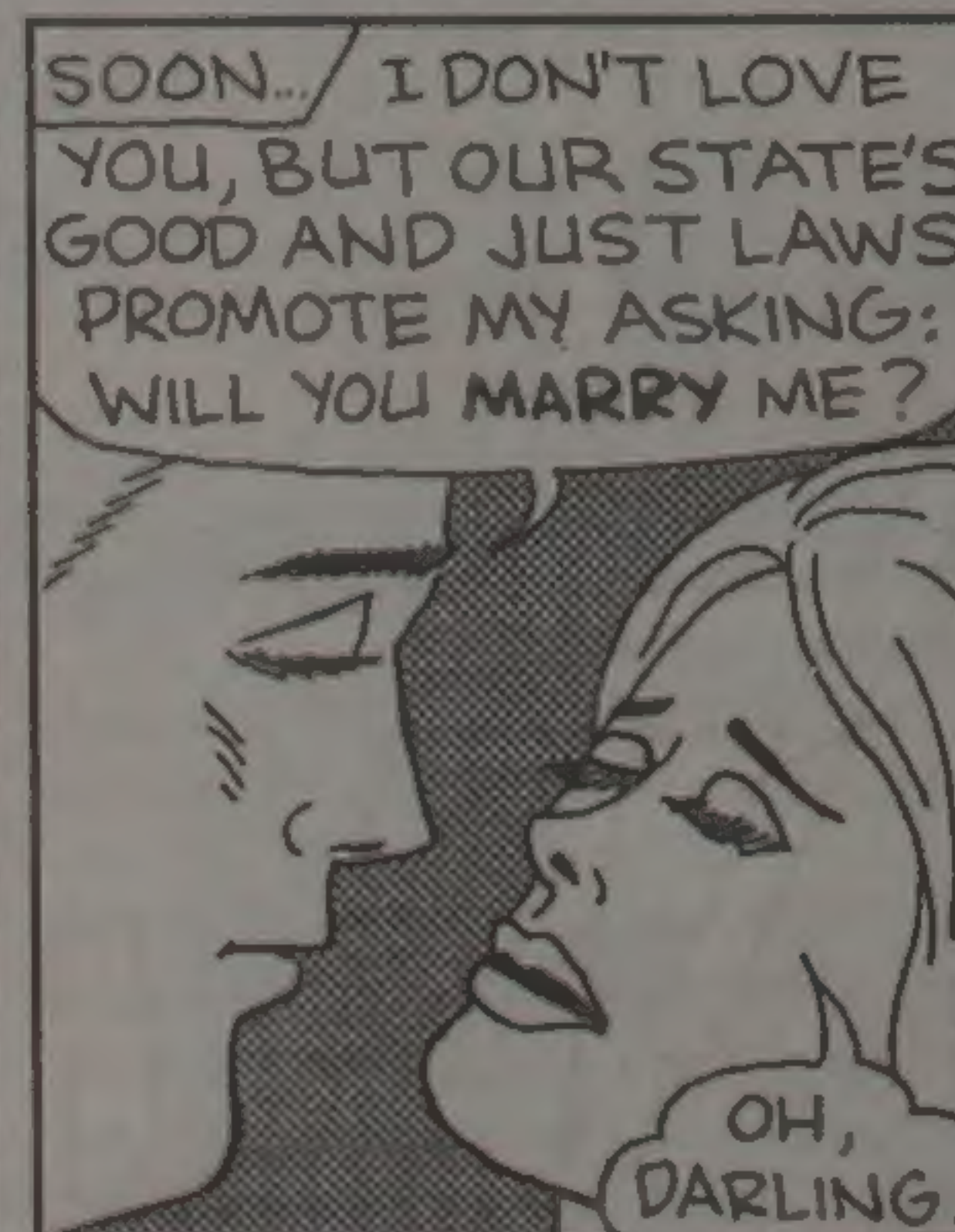
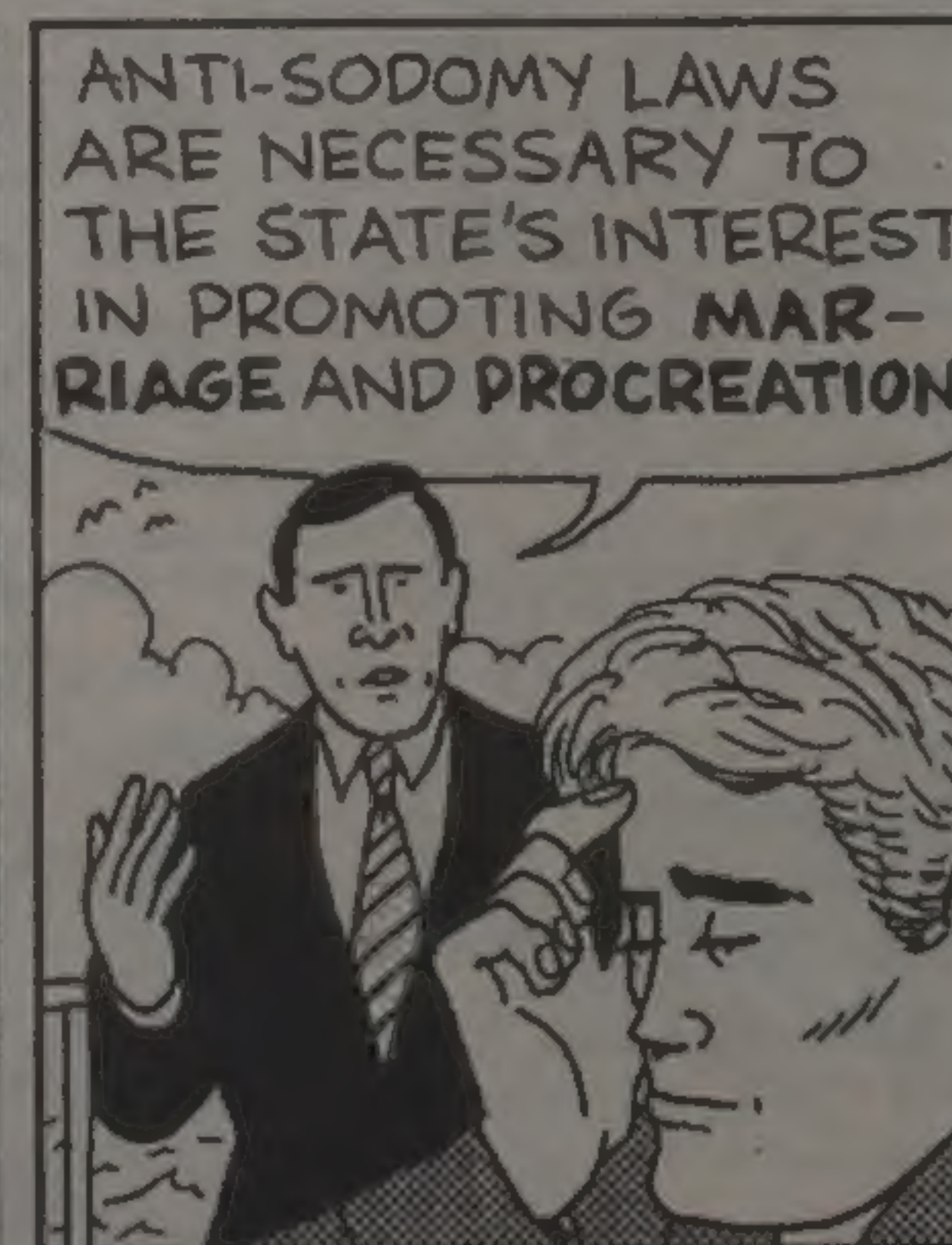
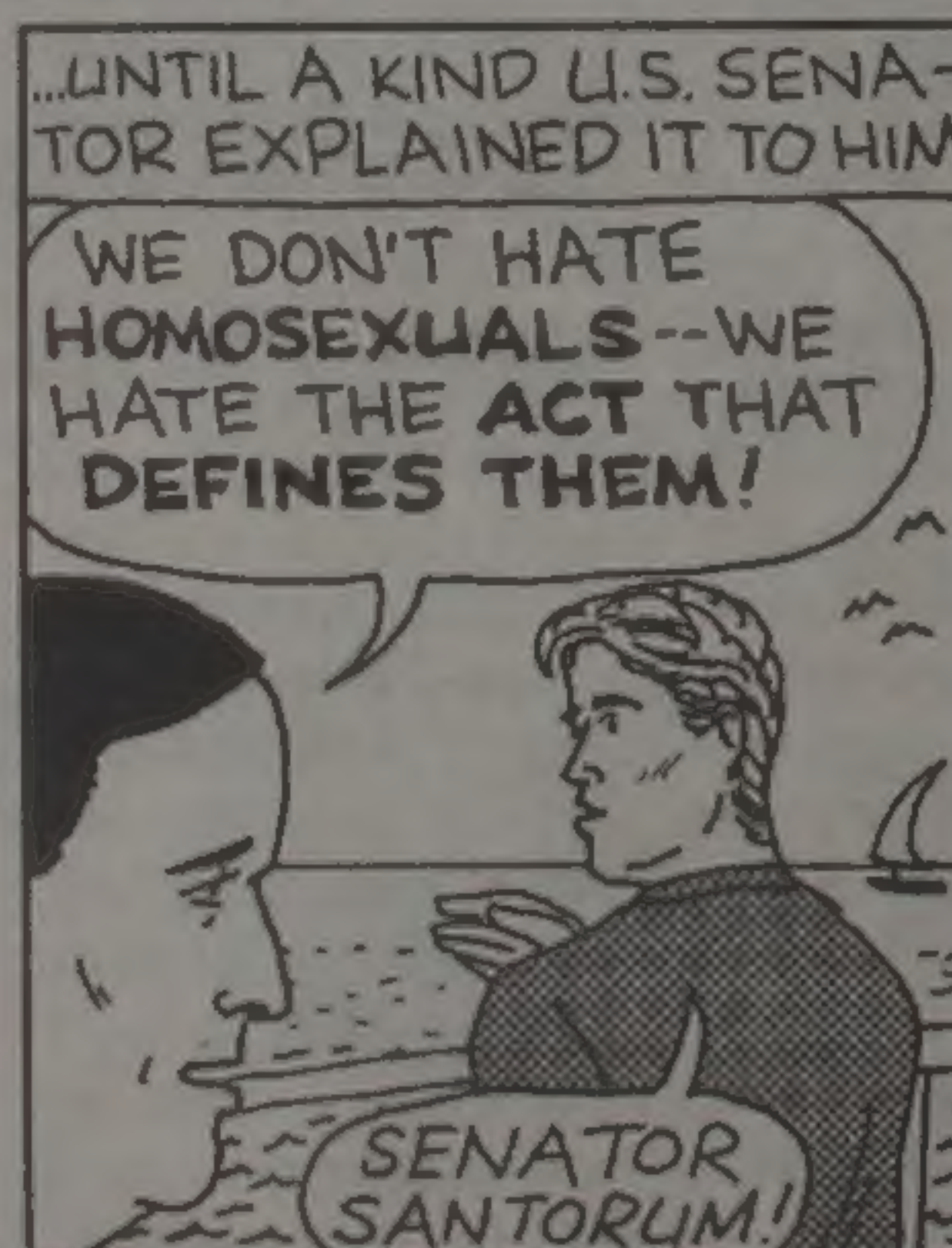
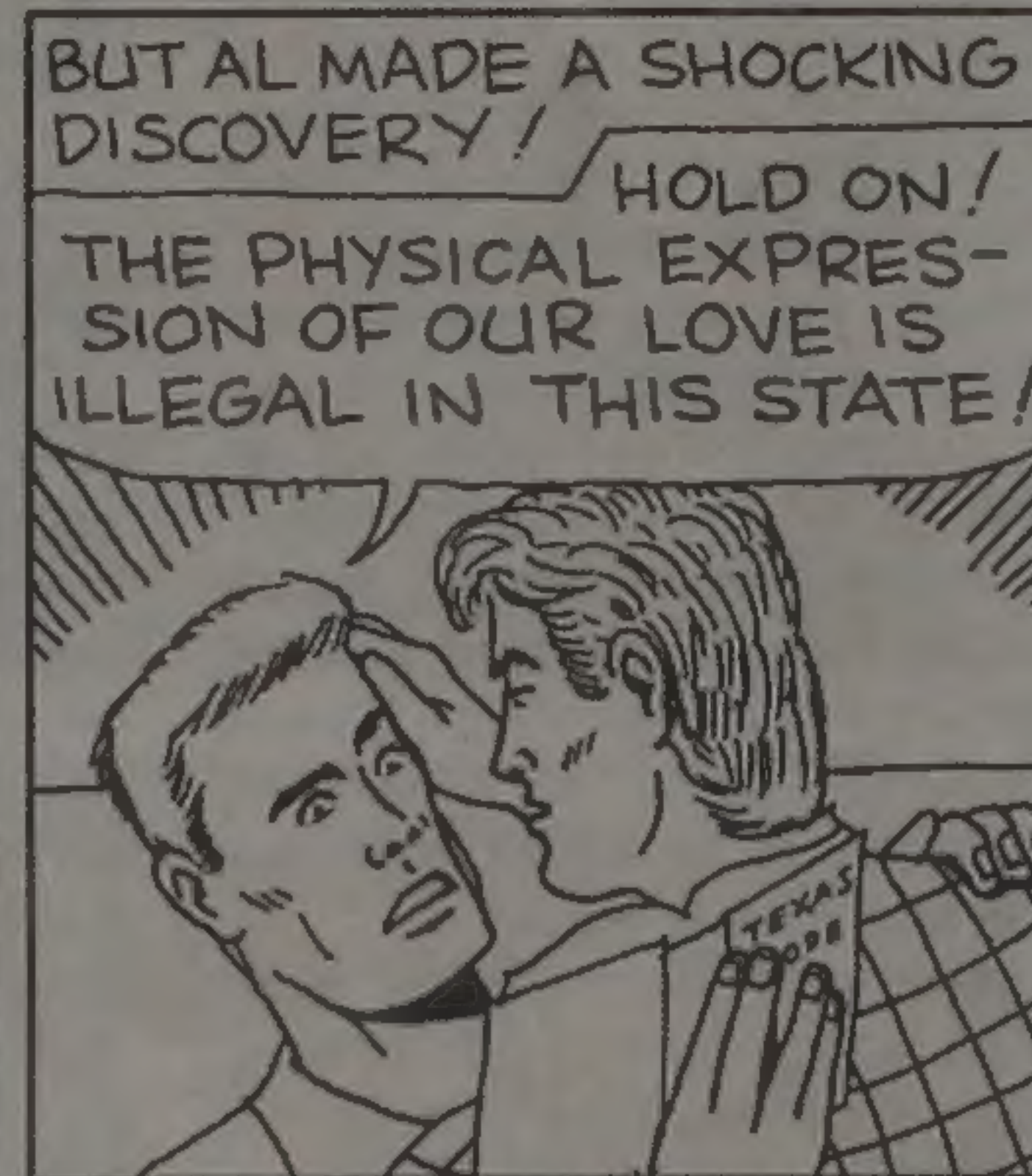
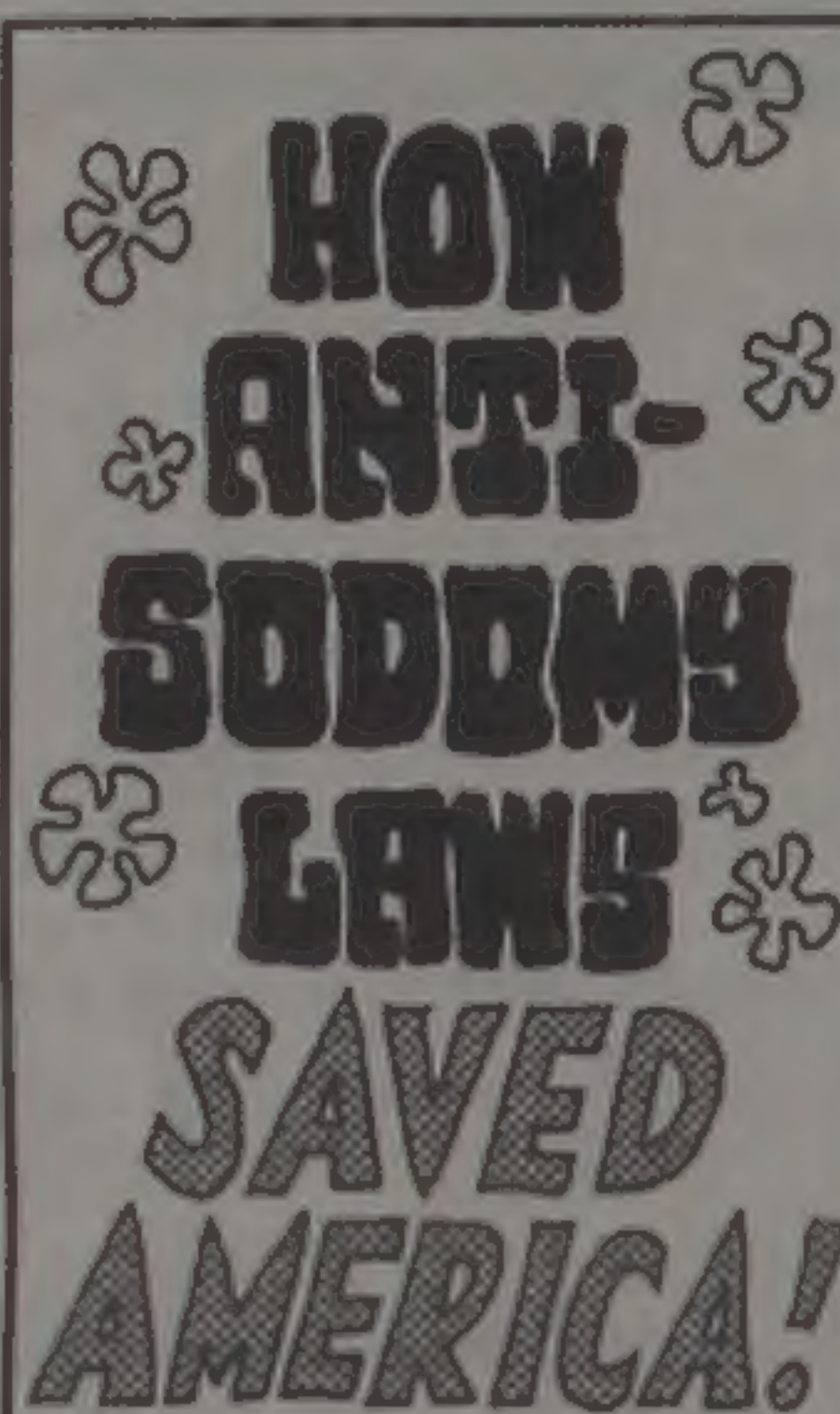
Author
Mack Friedman



America] and *Sex Offenders and His Offences* [about 1930s America]. Those books hit me hard—and they gave me a hard-on. I used to jerk off between the stacks and that was kind of exciting, though also probably really stupid."

Then again, teens will always jerk off in school libraries. At least today's young gay kids will have *Strapped for Cash* to whack off to. "That would be marvelous!" Friedman laughs, clearly delighted. "I couldn't ask for a better ending!"

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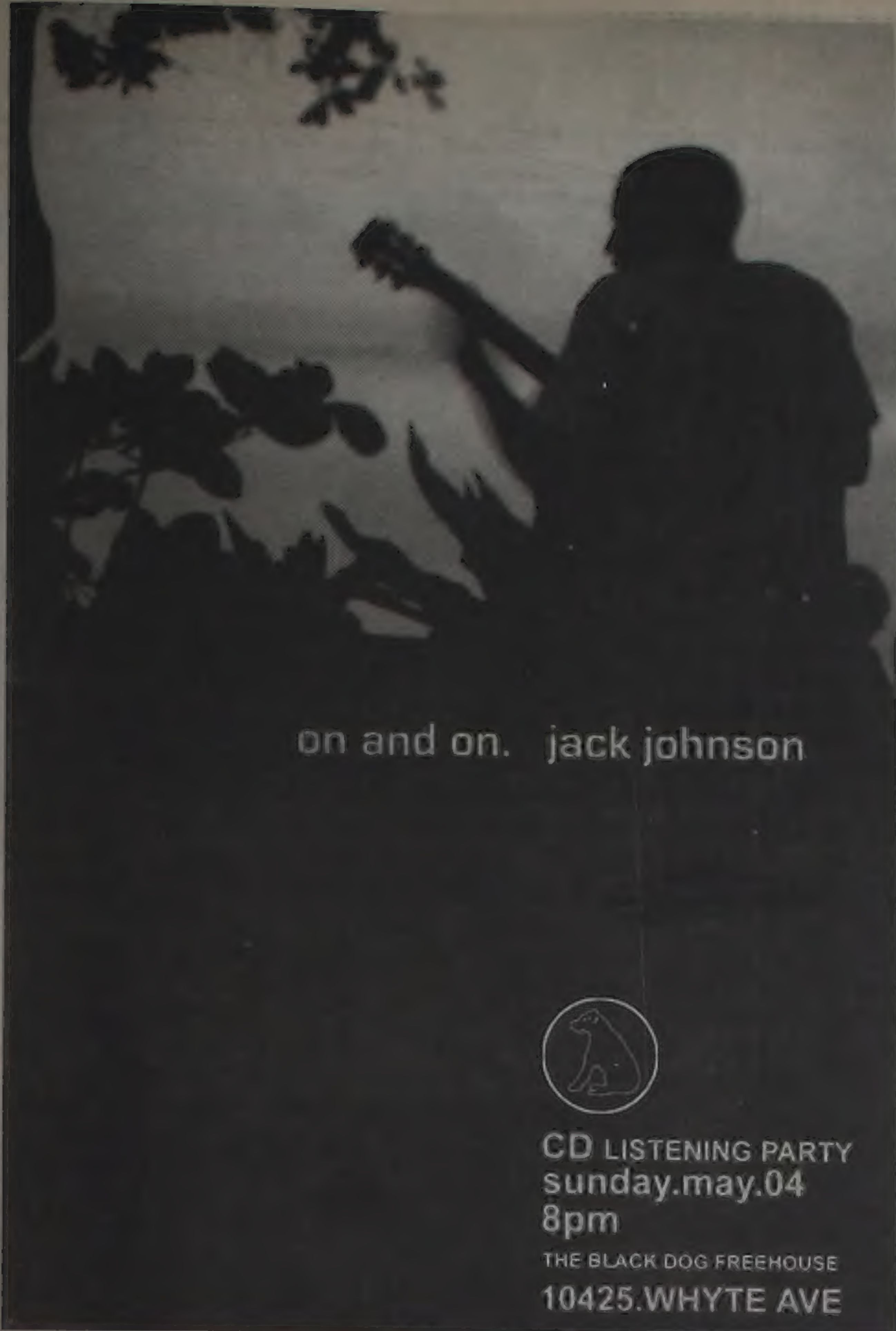
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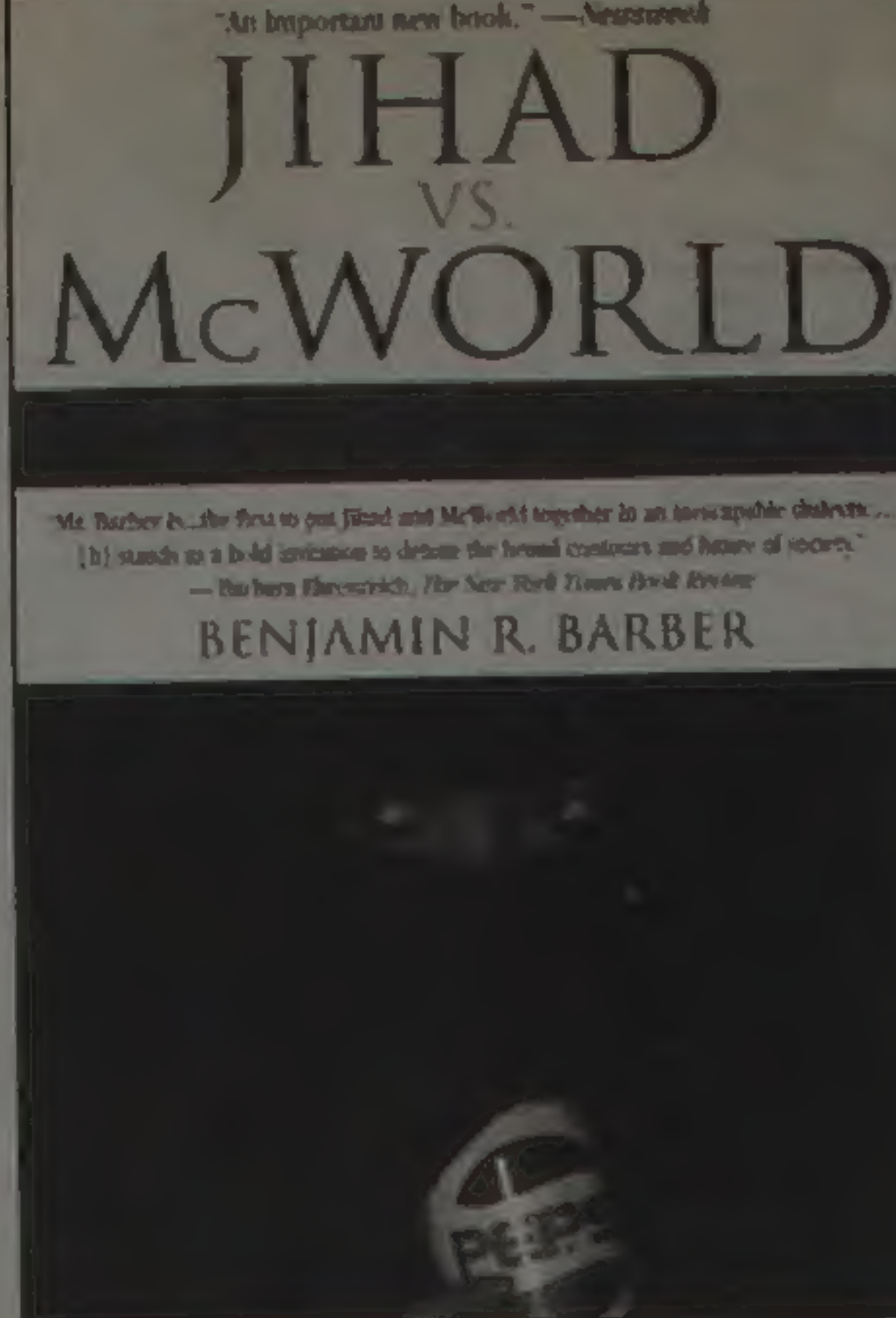
Jihad vs. McWorld

Continued from page 5

and teachers may start at \$20,000 or \$30,000 a year when we're entrusting the future of our civilization, the future of our children, our families and our democracy to them."

Democracy and education are two of Barber's favourite topics. Currently the Kekst Professor of Civil Society at the University of Maryland and a principal of the Democracy Collaborative (which fosters links between democracy and technology, urban planning and the arts), Barber divides his time between writing about and working toward responsible, civil society. In his work he urges people not just to vote but to consciously participate in democracy at all levels—especially now, with many governments favouring privatization and corporate self-regulation. The very future of democracy hinges on this public engagement in politics, he says. So-called "market fundamentalism," reinforced by a pervasive and sycophantic mass media, renders society ignorant and powerless, he says. And that's what fuels his passion for education reform, a topic he'll explore with Alberta audiences.

BARBER IS NOT WITHOUT his detractors. One critic of *Jihad vs. McWorld* argues that Americans prefer not to be more involved in government—the less it intrudes on their lives, the better. In his review of the book, political sci-



disinformation, bias and prejudice. The fact is the media will not hold Powell to this."

Media used to be more critical, especially of politicians, he says. Lately, however, the fourth estate has put down its critical lens to free up its hands for clapping and cheering. "There's a poll that shows, for example, 60 per cent of Americans think at least one Iraqi was among the hijackers of September 11. There were no Iraqi hijackers. And you can be sure that's in part because of the kinds of things that get repeated and said regularly in the media."

TEACHERS MUST TEACH children how powerful media shape their opin-

"If we don't appreciate and support our schools and our teachers, we're in fact cutting our own throats."

entist and writer Gary Rosen called Barber willfully indifferent, evasive and even hysterical, saying he glossed over theories with clever, meaningless jargon while ignoring crucial historic facts and modern realities which prove that capitalism, far from being wholly evil, has had some positive effects on the developing world.

But the bulk of book reviews and debate support and expand on Barber's theories about true "participatory democracy." And one thing seems clear: the Harvard-educated political scientist is prolific and undeterred. His commentary regularly appears in major American publications such as the *Los Angeles Times*, the *New York Times*, *Harper's*, *The Atlantic* and *The Nation*, even though he's highly critical of mainstream media. Lately he's been sharing his opinions on the war in Iraq and the need for governments to justify, with clear, unequivocal proof, the need for something as drastic as armed conflict. According to Barber, U.S. Secretary of State Colin Powell delivered everything but.

"Before we went to war, Colin Powell delivered a set of hypotheses, canards, gossip and outright lies. But no proof, partly with the help of the media," says Barber. "And this comes to the issue of education again. Unfortunately, our teachers are really only secondarily the tutors to our children. The primary tutors and teachers today are the media—the multiplex, the Internet, the television—and of course they are busily engaged in systematic

ions, he says. Students need to learn early on to develop a skeptical view of what they hear, see and read. Schools also need to teach modern concepts like global interdependence and the culture and commerce that nations exchange. Much is required of teachers, he says: "A lot more understanding of different kinds of training, a different attitude, more engagement, more assertiveness and a willingness really to take on the consumer culture which is the true rival and competitor of the educator." But in order for teachers to take on new responsibilities and burdens, the public and elected officials must start appreciating "the vital role teachers play in sustaining democracy," he says.

Unfortunately, western nations have let educators down. "Once you make the almighty dollar and even the slightly less almighty Canadian dollar the centrepiece of your value system, then education will become a lot less important," Barber says. "Clearly schools both mould but also reflect the values of the society at large. As society becomes more crass, more commercial, more privatized, it's much harder to sustain the public and civic values that undergird public education." ■

Benjamin Barber will speak at the Barnett House Auditorium (11010-142 Street) at 7 p.m. on Thursday, May 8. Admission is free but tickets are required. Call 447-9400, extension 234, or 1-800-232-7208 for tickets or more information.

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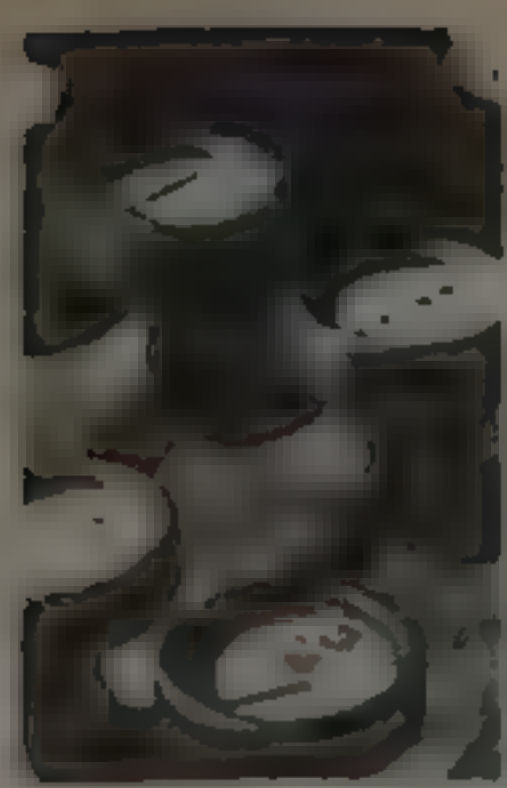


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print culture

By CHRISTOPHER WIEBE

R.I.P. Monica Hughes

Monica Hughes, an Edmonton writer of international stature, passed away on March 11. In a career that spanned three decades, she published 32 books of fiction for young adults—from realistic fiction to science fiction and fantasy—that consistently explored a wide range of social and ecological issues. Hughes is probably best known for her classic 1980 novel *The Keeper of the Isis Light*, which set a benchmark for children's science fiction. "She deserves recognition as being the pioneer of legitimate children's science fiction," says Raymond Jones, a children's literature specialist at the University of Alberta. "She took over the genre from 'space opera' [technology-heavy fiction] and reinvented it as a space for intelligent problem novels."

Born in Liverpool, England in 1925, Hughes spent the first five years of her life in Cairo before returning to England. She spent World War II working for the Women's Royal Naval Service in London, and began writing short stories and articles but had trouble getting published. After two years in Zimbabwe, she came to Canada in 1952, worked at the

National Research Council as a lab technician and moved to Edmonton in 1964. She began writing young adult fiction in 1971 and found international success in 1975 with her third novel, *Crisis on Conshelf Ten*. In the years following, she wrote prolifically at her kitchen table but also made time for mentoring beginning writers, giving readings and talks in Alberta and overseas and furthering the work of the local chapter of the Canadian Society for Children's Authors, Illustrators and Performers.

"She was the Wayne Gretzky of children's literature," says teacher, librarian and novelist Glen Huser. "She was extremely well-read and kept massive clippings files on items of technological or social concern. Her writing is often parabolic." For instance, *The Golden Aquarians* (1990), in which a Medicine Hat boy travels to the planet Aqua to stop his father's work, is essentially a story of strip-mining. Other books deal more straightforwardly with issues like bullying, youth unemployment and the search for family history.

"She really respected young people, and that probably helped make her a great writer," says Mary Woodbury, an Edmonton writer and long-time friend of Hughes. "Monica had a strong Christian faith and this subtly informed her worldview. She had a generous spirit, believed in justice and cared deeply about the environment."

Jones, who has written extensively on Hughes, characterizes her as a "technological pastoralist." "Gripped by an idea," he writes, "Hughes explores its implications by transforming abstract ideas into concrete fiction." He points to *Beyond the Dark River* (1979) as a lost classic. Set in post-holocaust Alberta, the



book deals with a Hutterite boy and Cree girl who journey to Edmonton and find a solution to a medical epidemic in the bombed-out university library. Structurally sophisticated, feminist and ecologically hopeful, it is one of her best works and has yet to receive its due.

At the core of Hughes's work are two themes: that, contrary to appearances, humanity controls its own destiny; and the tension between individual freedom and social responsibility. In the foreword to her 1998 anthology *What If?* Hughes writes: "I think one of the functions of a good writer for children (besides, obviously, being entertaining) is to help them explore the world and the future. And to find acceptable answers to the Big Questions. 'What is life about? What is it to be human?'.... Those are questions that demand truthful answers, not pat ones.... One faces oneself in the darkest inside places of one's mem-

ory and one's subconscious, and out of that comes both joy and sorrow. But always... there must come hope."

An evening of tribute to Monica Hughes and readings from her work will be held on June 3, at 7:30 p.m. at the Stanley Milner Library Theatre. (Call 496-7046 to RSVP.)

I'll take Harmattan

The **Alberta Books Awards Gala** takes place at the Delta Edmonton Centre on May 10. Some of the finalists—Paulette Dubé's *Talon*, Thomas Trofimuk's *The 52nd Poem*, Adam Dickinson's *Cartography and Walking* and Rajinder S. Pal's *Pulse*—have been discussed in *Vue*. Despite my zeal, however, copies of some of the other finalists remain truant. Sarah Murphy's short story collection *Die Tinkerbelle Die*, for example, lacks a Canadian distributor.

Harmattan: Wind Across West Africa by Calgarian Marcello Di Cintio is a skillful, enthralling work of travel writing that has been nominated for both Best First Book and Nonfiction awards. After volunteering as a teacher in Ghana, Di

Cintio goes looking for a dinosaur dig in Niger and finds malaria, learns foot-washing etiquette from traders in Mauritania, spends Christmas with Benedictine monks in Burkino Faso and inadvertently explores the rituals and taboos of Togolese religious cults.

In travel writing, much depends on how the authorial persona is handled. Di Cintio, a sensitive twentysomething backpacker, is a kind of disarming middle-class everyman. He is simultaneously aware of and blind to the privilege that underwrites travel in developing nations or the absurd longing for places of unspoiled beauty (i.e., those untouched by popularity and progress). What makes the book so enjoyable is the feeling that however loaded the socio-economic dice may be, the effort to understand the world on the ground is worth it. Acknowledge the blinders, wrestle with the assumptions, scratch away at the candy-coated prejudices, but above all, go into the world and engage. **V**

You can contact Christopher Wiebe at printculture@vue.ab.ca.

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Is "military chic" a harmless fashion trend or an insult to soldiers everywhere?

By JULIANN WILDING

Spring's biggest trend this year is anything but subtle—military chic is the most obvious move designers could have made, and it's everywhere you look. Mannequins in hip shops about town have been sporting the gear for a while now, and designers such as Sean John (P. Diddy to you and me), Dolce & Gabbana, Roberto Cavalli and Dsquared staged virtual military parades of khaki and camouflage at their runway shows during fashion week in New York. Militia-inspired threads showed up in a certain local publication as a part of its spring fashion feature. The look goes far beyond your basic combat

OPINION STYLE

boots, pants and jackets: battlefield flavour has been added to bags, belts, hats, skirts, bikinis, underwear—everyone wants to show their patriotism.

Though it seems as though these frontline-ready designs are an attempt on the part of the fashion world to acknowledge current events, I submit that this "hot new look" (like all high-impact trends with rapid trickle-down) will quickly become nothing but empty kitsch. That is, if it hasn't already—it's a look that's too blatant to be ironic, too cheesy to make a statement and a little too officially "now" to really make a lasting stand.

Not that I'm ruling the style out altogether—I have to admit, some of these combat-inspired pieces are cool and look really good on their own, when they're not part of a full-on even-the-accessories-are-camo ensemble. But consider the fact that most of this merch is being marketed

toward young girls and the additional fact that much of this combat wear comes either directly from America or places sympathetic to America's military cause, and you've got a semiotic psychosexual nightmare—American men at war plus babes in battle gear equals the ultimate American hard-on. Across the world, the American victory in Iraq has become this season's biggest source of sex appeal.

Is this a gigantic lapse in taste from the world's leading fashion houses and designers, or am I reading too much into a few berets and some eye-pleasing splashes of green, brown and black? I say there's something disturbing about the way that the sight of scores of hot young chicks in their mall franchise camo reminds us on a daily basis that America is fighting a war while at the same time encouraging us to marvel at how great that machine-gun magazine sash and khaki mini look on that 14-year-old girl. I fear that what started as a tribute to the soldiers on the frontlines is quickly going to turn into a mockery of them. ☹

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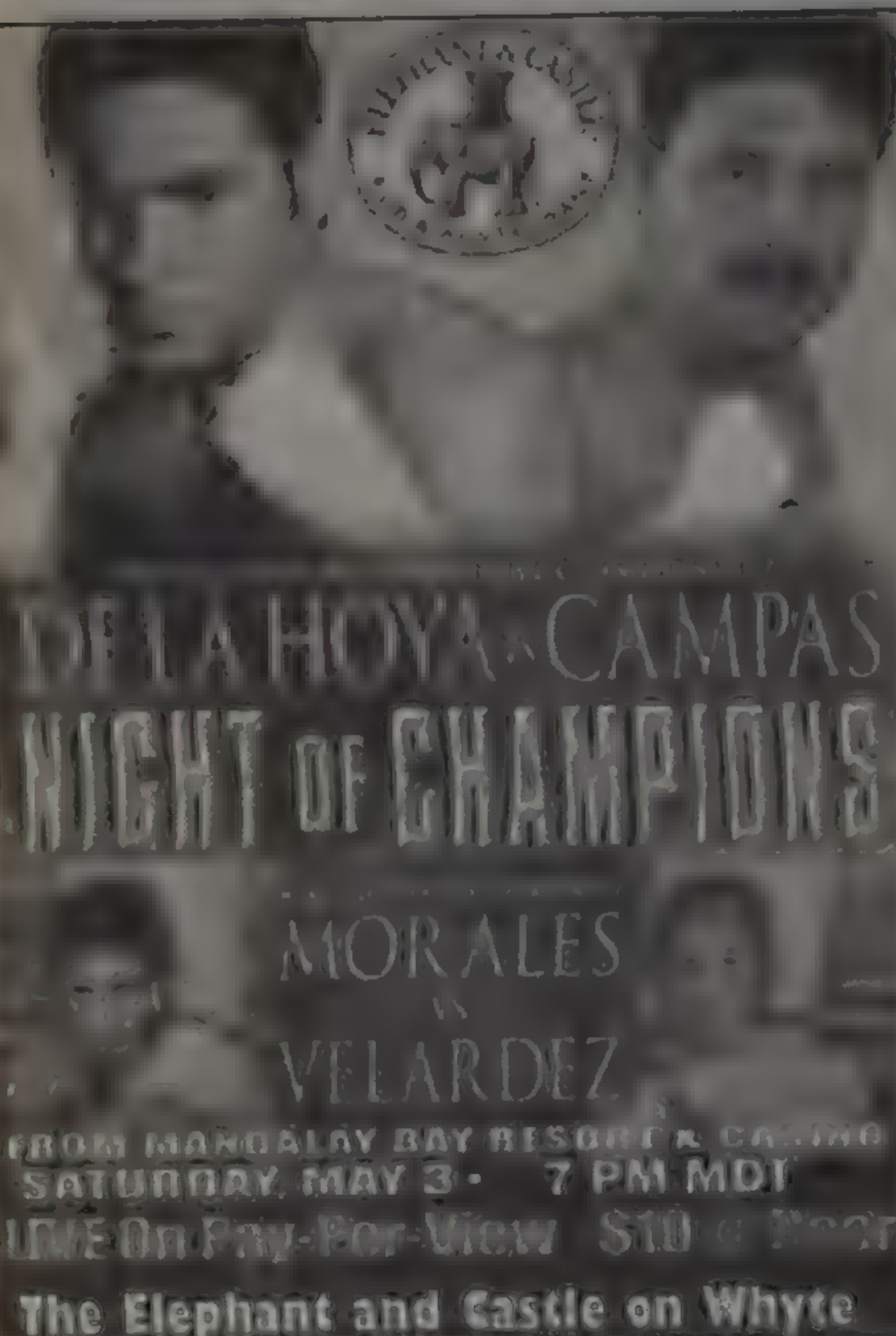
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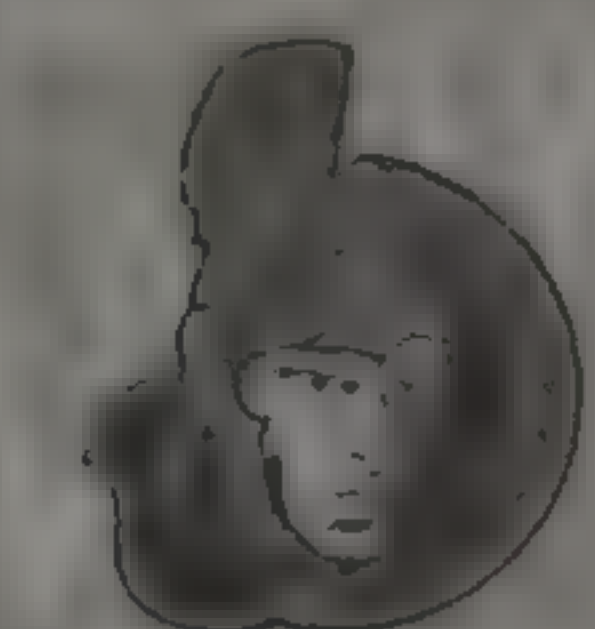
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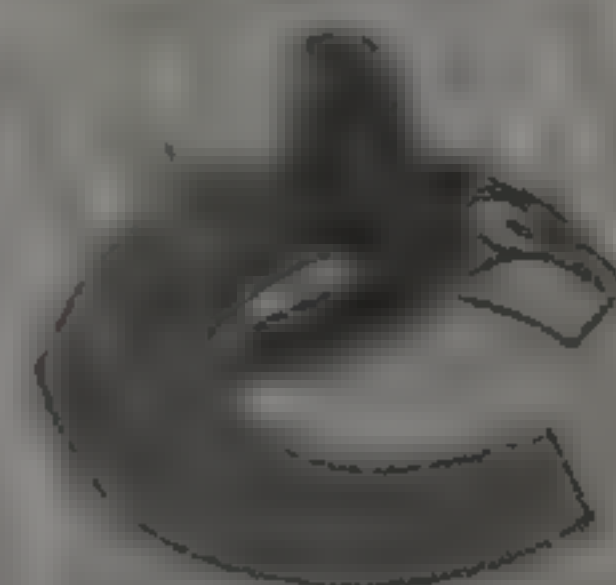
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Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I

mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

CHURROS KING

10152-82 Avenue • 989-1083

Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkhart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your

table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. **Average price: \$** (Reviewed 04/03/03)

DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415

I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND

11248-104 Avenue • 428-2448

I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food

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Destination Tokyo

Cathy Luke's Tokyo Express chain of takeout sushi joints is raw genius

BY DAVID DICENZO

Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened **Tokyo Express**.

How's that for problem-solving?

Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North.

"I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices. That's how we started."

I too love sushi. An ex introduced me to it (among other things) years ago, and I did the same favour for my current better half. The ritual of it all is half the fun—mixing your soy and wasabi for dipping, cleansing your palate with a bites of juicy ginger every few nibbles, slurping the soothing green tea. It's an event, really.

Ever been to dinner with one of those chooches who look at a menu and say, "I'll have one of everything"? Well, I've now run the gamut at Tokyo Express. For the most part, anyway. In four days, I made three visits to two different locations, sampling a wide selection of what the

homegrown chain had to offer. My odyssey began last Friday when I had about four hours to kill in the west end. My stomach was rumbling by about noon so I went to one of the two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. Five bucks, man. That's beautiful. (For another \$1.99 you can double the meat.) A great lunch for next to nothing with the added bonus that it's food likely to keep you from an early grave.

SATURDAY ROLLED AROUND and the lady and I had errands to run on Whyte. "I want sushi," said Kate. "Let's go to Tokyo Express." I explained that I'd eaten there yesterday but I figured another visit couldn't hurt. We ordered the udon noodle soup, a single dynamite roll and Kate's fave, rainbow rolls. Oh, and green tea. The udon was wicked, a generous

RESTAURANTS

helping of broth loaded with the thick, four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Tokyo Express "soaks" you for \$5.95 if you want that particular dish. The dynamite roll came to a whopping \$0.88, while the rainbow rolls are \$4.50 for six. My only, umm, beef, was that they use smoked instead of raw salmon on the rolls to go along with the shrimp and avocado. No biggie, though.

Sunday, I took a day off. But by Monday, I wanted to go back. One visit makes a column. Two is overkill.

FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$ (Reviewed 03/28/02)**

GINI'S RESTAURANT

10706-142 Street • 451-1169

When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the waitstaff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't

Three? That's genius. Now Saturday was pretty busy at the Old Strathcona locale, but for Monday lunch, it's frickin' packed. There were couples, singles, pairs of dudes and girls—even a skater kid waiting for takeout. I tried the assorted sushi combo and took advantage of the add-on, a \$1.99 bowl of miso soup and green tea ice cream. The sushi plate featured three of my absolute favourite *nigiri* types—salmon, tuna and sweet egg omelet, or *tamago*. There were also six small cucumber rolls. I felt like I had to down everything quickly because the ice cream was just sitting there in a small, plastic bowl, ready to melt away if I didn't attend to it. With a bottle of water, I was on the hook for about \$10. It would've been more had I ordered a Kirin or Sapporo beer, but it was Monday lunch hour and I had to keep it civil.

SO THERE YOU GO—three trips in four days, which cost me a grand total of about \$30. Try and scout out four decent, healthy meals (remember, Kate ate with me the one day) for that much dough. While it's tough to directly compare the quality to local heavyweights like Kyoto and Furusato, Luke sure did come up with a brilliant idea here. And the number of Tokyo Express stops will not end at seven.

"I certainly didn't expect it to be this popular," the owner says sheepishly. "We definitely have plans for more."

Yeah, life is good for the hard-working clan. Not only do they have the mittful of restaurants, they also supply sushi to some major grocers. And if you feel like hosting some friends at home, they can whip you up some lovely catered trays.

Luke's covered more bases than Hideki Matsui. ☺

many available tables in the place the day we dropped by. **Average Price: \$\$-\$\$\$ (Reviewed 03/07/02)**

GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$-\$\$\$ (Reviewed 05/02/02)**

HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold



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DISH WEEKLY

and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$ (Reviewed 05/16/02)**

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

10646-170 Street • 489-6436

12028-149 Street • 454-5503

3464-99 Street (drive-thru location)

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$ (Reviewed 05/30/02)**

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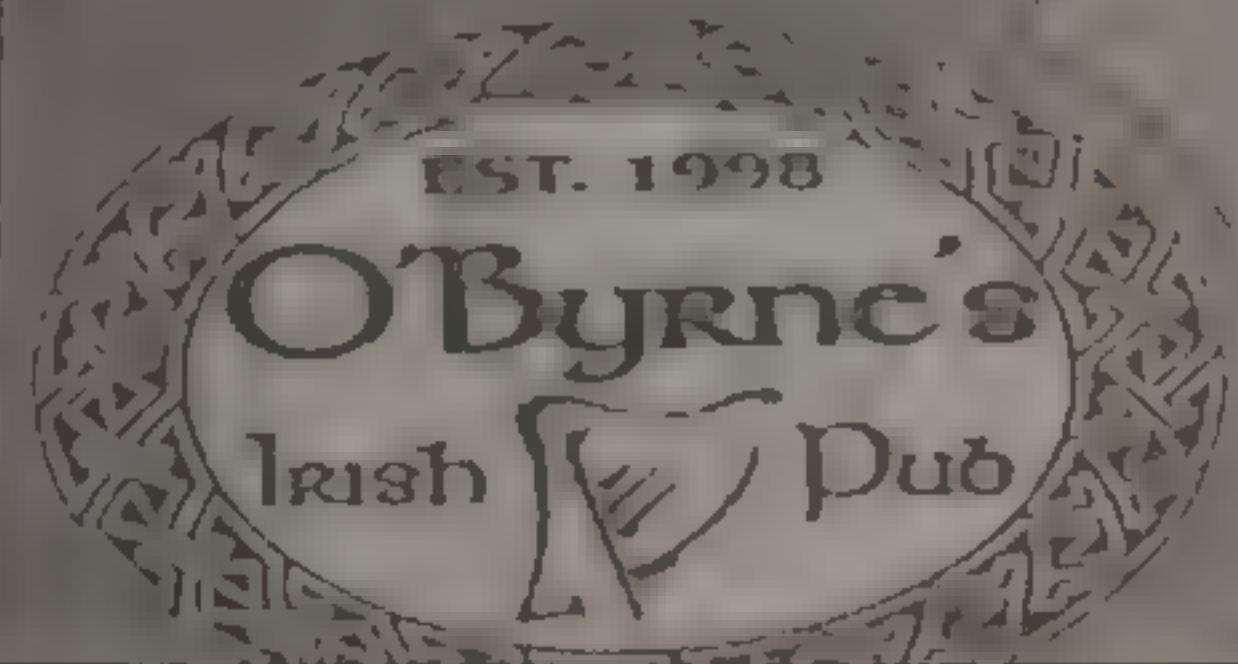
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VUEWEEKLY

best dishes

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____
- Smoothies/Fruit Drink _____

best restaurants

- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____

other bests

- Sweets _____
- Snacks (pretzels, bagels) _____
- Best non alcoholic drink selection _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- Best when someone else is paying _____
- Late night/all night _____
- Weekend brunch _____
- Best service _____
- Sports Bar _____
- Best Patio _____
- Best Chain _____
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Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 5th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 15th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

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DISH WEEKLY

cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397
This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308
In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No à la carte ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037
The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797
It took mere moments for my buddy and I to decide what we would select from Motoraunt's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motoraunt is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$-\$\$** (Reviewed 08/01/02)

NINA'S RESTAURANT

10139-124 Street • 482-3531
Nina's measures up in the three departments most important to a restaurant's

success: food, service and atmosphere. The room is intimate and classy with a piano to your right as you walk in the front door. I also like that they are situated on a corner off 124 Street that almost frames the establishment and allows it to stand out amid a stretch of shops and businesses. The food was impressive, but you get little for the price. Go to Nina's if you are interested in creative atmosphere and interesting dishes, not if your belly is really rumblin'. **Average Price: \$\$-\$\$\$** (Reviewed 12/18/01)

PADMANADI

10626-97 Street • 428-8899
What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512
I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

PUB 1905

10171 Saskatchewan Drive • 431-1717
There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153
Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service

and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

RED OX INN

9420-91 St • 465-5727
You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$\$** (Reviewed 03/27/03)

REMEDY

8631-109 Street • 433-3096
Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

RIVERSIDE BISTRO

1 Thornton Court (99 Street & Jasper Avenue) • 423-9999
Summer buzzes and glorious views aren't the only reasons to visit the Riverside. Situated inside of Thornton Court Hotel, the place has been in operation since the fall of 2001. There's an immediate upscale feel as you walk through the cozy lounge and into a spacious room with gold highlights, massive windows and nice wooden highbacked chairs. The food itself is a mix of the elegant and the casual and the clientele was similar to the menu—diverse. As visually appealing as it was satisfying. **Average Price: \$-\$\$** (Reviewed 02/14/02)

ROUTE 99 DINER

8820-99 Street • 432-0968
Route 99 itself has only been open for almost seven years, but the classic diner-style layout of the booths and tables inside seems pretty authentic. I decided I liked it. The deals were pretty good too. The menu has your typical old-school diner-style stuff like Salisbury steak, liver and onions, sandwiches (Western, for example), breakfast and floats. But there was another element: hummus, tzatziki, souvlaki, don-



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Trail and females

Mary Bailey and
Judy Schultz are
driven to discover
Alberta's best food

By DAVID DICENZO

If you ever get to Glendon, hop inside the Pyrogy Park Café. Owner Tanner Ngo and his family run the show. They make the Chinese food, while locals Iris and Rosemary are responsible for churning out the wonderful dumplings (topped with bacon, fried onions and full-fat sour cream) that give the place its name.

"A Vietnamese guy cooking Chinese food, while two local women make the pyrogies—that's an Alberta story," says Mary Bailey.

Alberta tales are precisely what Bailey, the Edmonton-based editor of *City Palate*, and Judy Schultz, the *Edmonton Journal's* food and travel writer, have tried to unearth. For the past few years, they've travelled to every corner of Alberta to seek out not only the pinnacle of potato dumplings, but all that our underrated province has to offer in terms of its impressive cuisine, from our bistros and coffee houses to our markets and farms where the best of this fertile land can be had. Armed with a ton of info (and filled stomachs, to be sure), the duo then penned *The Food Lover's Trail Guide to Alberta*.

This educational read is what Bailey refers to as a compendium of all the things they have written about over the years. "This is a highly opinionated book," Schultz says without the slightest hint of apology.

"Because we are," adds a smiling Bailey.

The guidebook highlights the best restaurants they've come across (grouped by style and geography), various ethnic markets, the inspirational producers who make

the ingredients and a handful of their favourite recipes (for instance, the Great Pumpkin Cookies on page 149), but most importantly, *The Food Lover's Trail Guide to Alberta* spotlights the people behind it all. Bailey and Schultz have gone way beyond explaining where to get what; they've put a face on the people who give it to you. There's Michael Allemeier, the executive chef at Calgary's Wrayton's Fresh Market (who also moonlights on the television show *Cook Like a Chef*). And Carmelo Rago, the ex-schoolteacher who made Sorrentino's a household name in northern Alberta. Renowned Belgian chocolate guru Bernard Callebaut is rightfully included. But there are also lesser-known folk like Violetta Link, an elderly spitfire from

DINING

Hanna who runs a local café/doll museum called the Doll Palace (famous for its pies), and Julie Van Rosendaal, a low-fat cookie expert who won the Stampede Chili Cookoff at the age of 12.

NO ONE SUMS IT ALL UP BETTER than Tim Wood, owner of the Eco Café in Pigeon Lake. Here's a guy who tries to run his place solely with local ingredients. He and his wife raise the chickens, lambs and ducks, while the eggs come from down the road and the organic flour for all the breads is supplied by a nearby grower. All these individuals have made a commitment to doing what they do because of a deep-rooted love of food—"a passion and sense of ownership," as Schultz puts it.

"We've been able to tell the stories about the people behind it all," says Bailey. "The Stewarts who own the Hardware Grill or Peter Jackson from Jack's Grill. These are people

that choose to be here."

That choice is surprisingly easy. In flipping through *The Food Lover's Trail Guide to Alberta*, you'll come to realize that Alberta is much more than a haven for quality beef and pork. Sure, it's not ideal for all produce, but the meats can get downright exotic and the root vegetables are beyond compare. Prairie potatoes and turnips rock, for example. The ladies suggest that someday Taber will have its own named corn. And on Bow Island, approximately 300 different farmers grow world-class varieties of beans that are shipped internationally. Who knew?

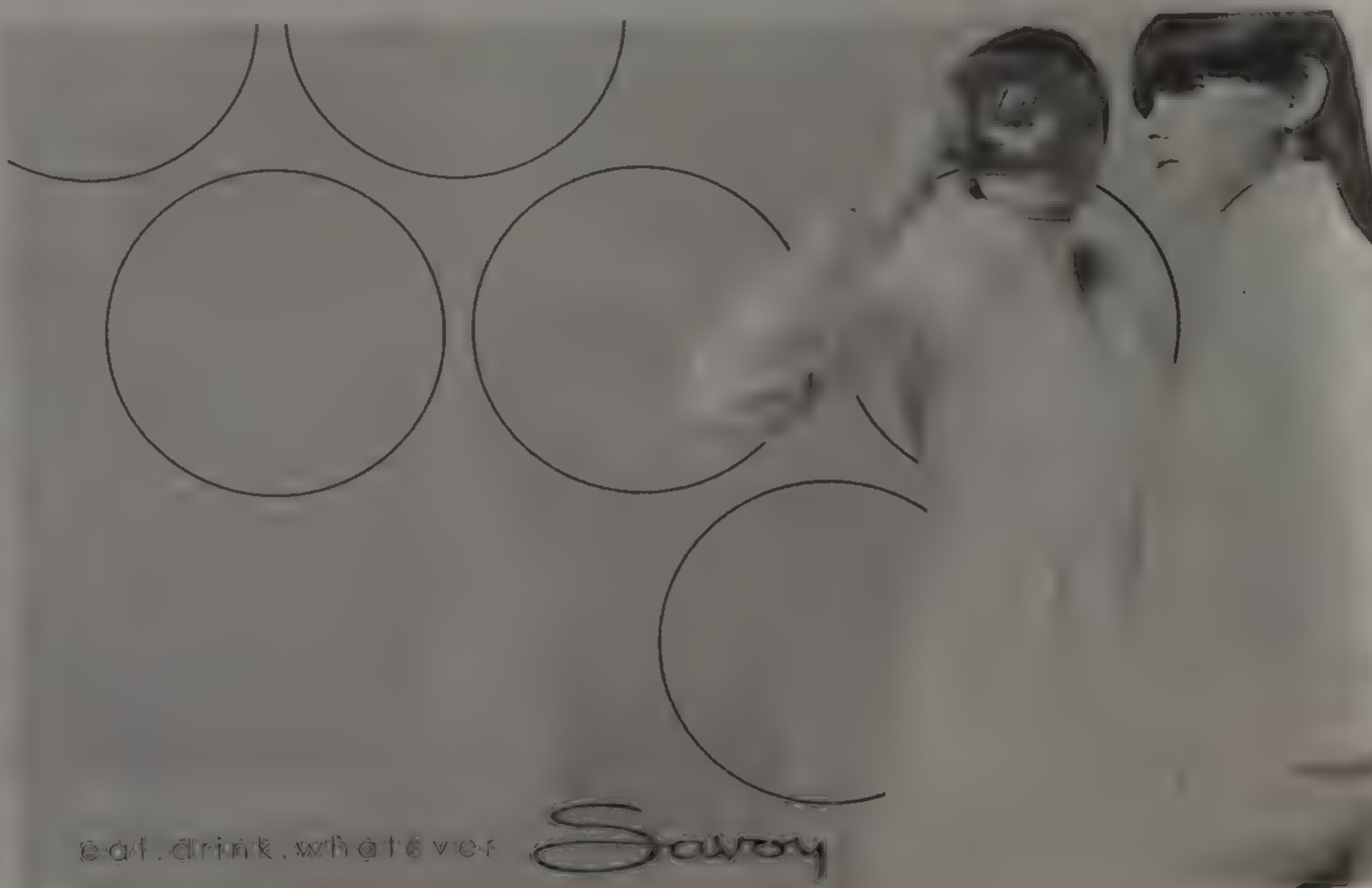
Moreover, the relationships between all the province's food people are evolving, a fact that bodes well for us—the ones who wanna eat well. "There's a partnership between the chef and the producer now that's never existed," says Schultz.

THE FOOD LOVER'S Trail Guide to Alberta will provide you with everything you need to know about our province's rich culinary community. Restaurant destinations aside, you'll learn where to get the best cheeses, Asian spices, quality sausages and superior kitchen tools—or cookbooks, for that matter. This is entertaining stuff, and that's clearly what Bailey and Schultz wanted it to be. That's why they nixed a few of the lame covers the publishers had proposed. The lasses wanted something more vibrant, so they hopped in an old convertible Mustang (courteously provided by Judy's husband Ed) and went for a Thelma and Louise theme.

"We knew what we wanted," says Schultz, pointing at the cover. "You look at this and you know it's fun."

Hopefully they didn't off some belligerent cowboy along the way. ☺

**THE FOOD LOVER'S
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DISH WEEKLY

airs. Variety, the spice of life. **Average Price: \$** (Reviewed 11/01/01)

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The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

TEDDY'S

11361 Jasper Avenue • 488-0984

Steve gives me the lowdown on Teddy's, seeing as he's indulged in his fair share of red meat there himself. The restaurant/lounge sports an interior that would kill Martha Stewart with one glance—not that there'd be anything wrong with that. But ah, beer, steaks and gambling. Does it get any better? The steaks are big and you can slice through them like butter. Walking out of Teddy's, I felt sleepy but happy. **Average Price: \$\$-\$\$\$** (Reviewed 01/10/02)

THREE MUSKATEERS FRENCH CREPERIE

10416-82 Ave • 437-4329

"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

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Everybody was eager to partake in a serious night of indulgence and the

traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$-\$\$\$** (Reviewed 10/03/02)

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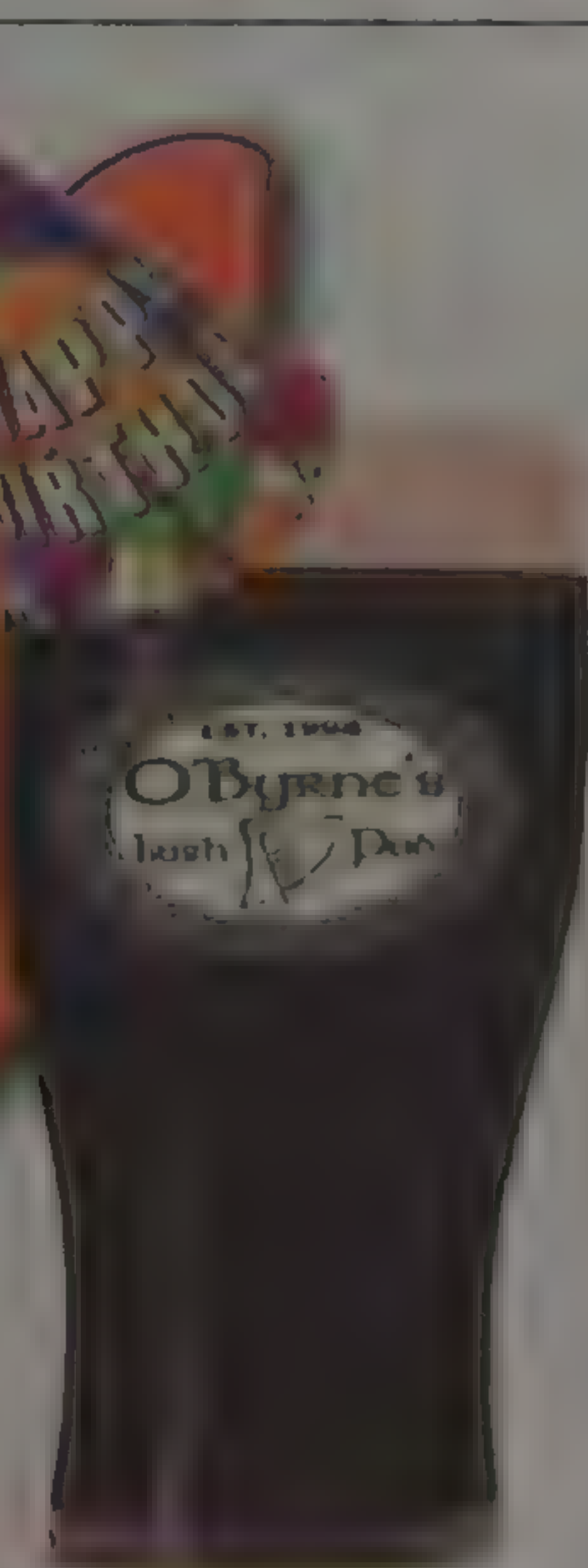
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After the stumble

Staggered Crossing is steady on its feet after a tumultuous couple of years

By JAMES ELFORD

Given the choice between fame and freedom, Staggered Crossing singer/guitarist Julian Taylor doesn't hesitate to reveal which he'd choose. "Freedom," he says. "Fame is fleeting and it isn't a real thing. It's smoke and mirrors."

These words aren't just airy philosophizing to Taylor and the rest of the band—the last few years have seen Staggered Crossing go from having a single in heavy rotation on Canada's rock stations to being dropped from their label. Such a roller coaster ride might have shaken other bands, but Julian says that his group is here to stay—and that they have every intention of proving their critics wrong by continuing to play the music they love.

Best known for their 2001 Canadian radio rock staple "Further Again," Staggered Crossing's fortunes took a major downswing when Warner dropped them after their debut album failed to meet sales expectations. Around the same time, the band lost keyboardist Darrell O'Dea to other bands and guitarist Bruce Adamson to a career job. Even though things looked grim, Taylor credits the band members' relationship for keeping them together through the troubled times. "I know a lot of bands would have broken up, but the fact is that we're friends," explains Taylor. "I mean, who is Warner to make or

break a career for a band?"

Instead of giving up, the band re-recruited founding member David Marshall (who had left to attend university) and took control of their destiny by starting their own production company and releasing their follow-up album on their own. Without label guidance, individual band members became responsible for handling everything from publicity to finances.

PREVIEW ROCK

Julian explains that after their experience with Warner, the chance to control their music and appearances was a welcome change.

While he admits that they were initially disappointed at being dropped, Taylor says the group no longer feels bad about the situation. "Sometimes you can be bitter about it and I think we were for a little while," he admits. "There is no question that we felt violated, but that passes with time and you keep on going."

This attitude can best be seen in their new album's tongue-in-cheek title, *Last Summer When We Were Famous*. "It was really just us poking fun at ourselves, it has nothing to do with Warner," says Julian. "It happened in the studio we were just teasing each other about 'when we were famous' and trying to reminisce when we were specifically famous. It's definitely a joke."

LUCKILY, THE TITLE ISN'T the only interesting thing about the album. It also features the work of ex-Wilco guitarist Jay Bennett, who came on a producer after hearing some Staggered Crossing songs that had been passed

onto him. He was a major resource for a band that had just struck out on its own and Taylor says that the group utilized him as best they could. "He's a cosmic dude," he says. "He smokes, drinks more coffee than any person I've ever met, and he brought out the best in us. He taught us a lot about producing to the point where we may be able to do something on our own."

While they worked hard to glean all they could from Bennett, the band also attempted to consciously move away from the sound that defined their first album to a rawer, more energetic style of rock. For Julian, this was all part of the process of redefining Staggered Crossing as an independent group, moving away from the image that they acquired on Warner and breaking the stigma attached to being dropped.

"Right now what we are trying to do," he says, "is just keep going and I hope that people take notice of that and look at our music for what it is. I know that the industry perspective, especially in Toronto, [means] that if you want a gig somewhere, it does hurt you a little. From an industry perspective [being dropped] has hurt us, but the more we keep going and proving ourselves, the more we will move beyond that."

Even if the band isn't afraid of people holding their exit from Warner against them, they hope that something else well-publicized doesn't keep people away: the overblown threat of SARS. "Don't tell anyone we're from Toronto," jokes Julian. "They might not come out." ☺

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Musical Youth

Ever-expanding Carnival of Shrieking Youth adds a musical component

By JERED STUFFCO

Whitney Houston once sang, "I believe that children are our future—teach them well and let them lead the way." It's a sentiment shared by Karl Schreiner, the quite exhausted organizer of the **11th Annual Carnival of Shrieking Youth**, which features some 350 performing artists between the ages of 11 and 25 and begins its 11-day run tonight (Thursday).

"I've always wanted to give young artists exposure and the chance to perform in front of a live audience—that has always been my passion," says Schreiner, who's been the festival's artistic director since 1994. COSY began in 1992 as a theatre festival for young playwrights, actors and directors, but it's since expanded into a ginormous, wide-ranging youth event that also features live music and visual arts. This year's festival, however, is marked by a sizable foray into the world of independent music—a move made possible partially on account of a simple change of venue.

"Before," Schreiner says, "we pretty much did all of the events at the Arts Barns. But since it was torn down, we had to find a new home. We were actually going to change to a multi-venue format anyway, so it was a good thing because it allowed

us to open things up a lot." This year's music festival is spread out over eight days, with the performances playing out at two genre-specific venues: one for singer/songwriters (Whyte Ave's B-Scene Studios, downstairs at 8214-104 St), and one for rock, punk and alternative (Argyll Hall, at 6750-88 St). "We started with just two nights of bands, but we've had a huge response, and now we've got eight nights!" exclaims Schreiner, who has booked 20 singer/songwriters and 23 bands for this year's festival.

The second—and more important—reason for giving the festival a musical dimension was the artists themselves. "We've wanted to expand [the content of] the festival for a few years," Schreiner says, "because so many of the theatre people have been involved with music and did different things other than just acting or writing. Also, I know that there are a lot of bands out there that try and get exposure and radio play, but it's almost impossible. The artists themselves demanded it and I wanted to give them the outlets. We're trying not to do any headliners *per se*—we're more interested in setting up a collective sharing of a lot of great music."

COREY BURGETT of local rockers Superseed—who play Argyll Hall on Wednesday, May 7—also sees the festival in "collective" terms. "Festivals are a great place for artists to interact with each other," says Burgett, who at 25 is one of COSY's senior participants. "People go to festivals with an

PREVIEW **FESTIVAL**

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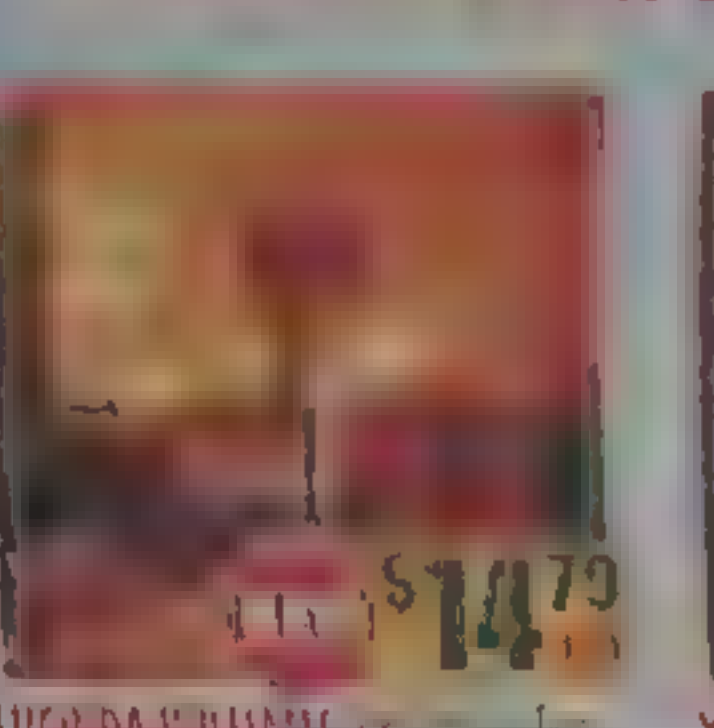
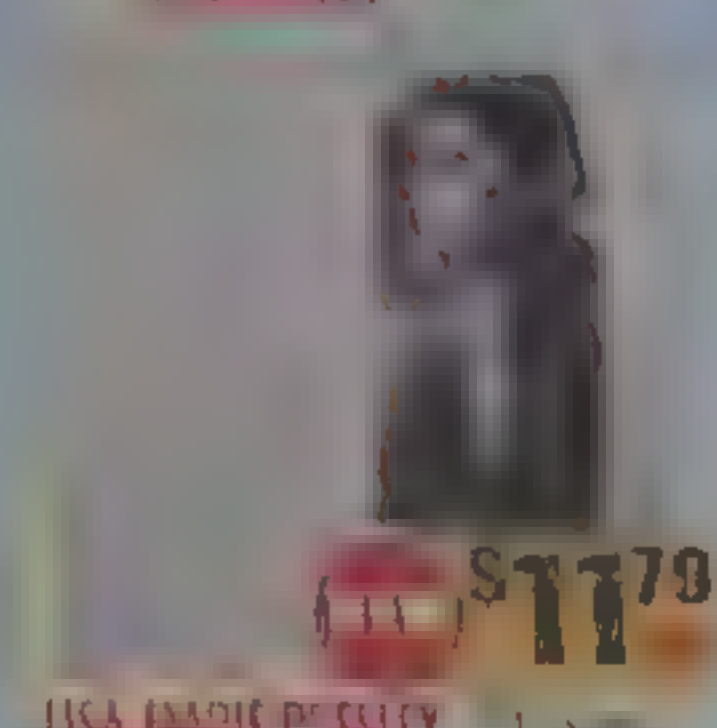
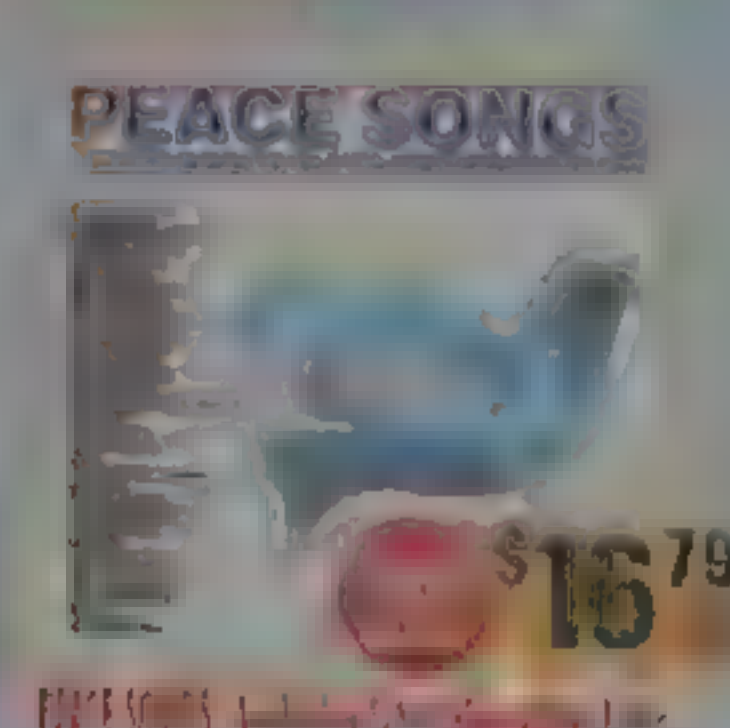
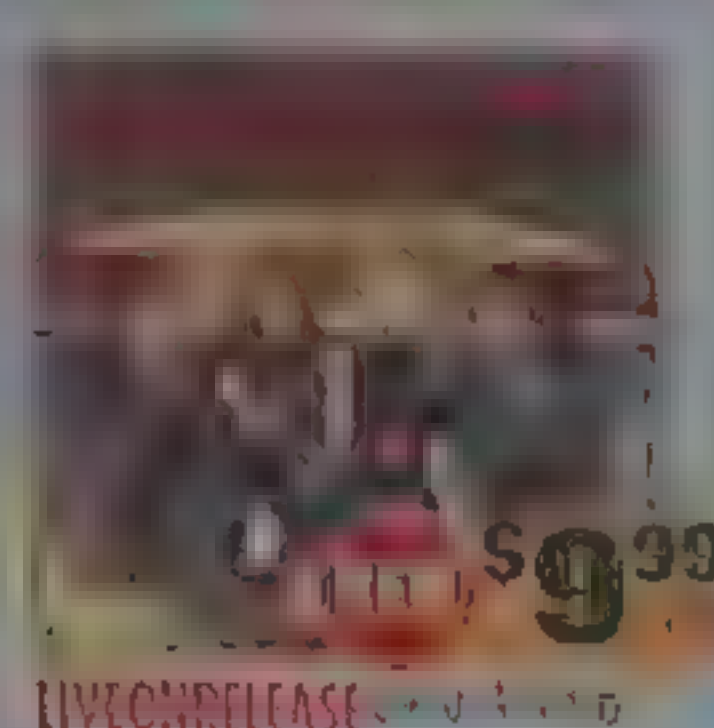
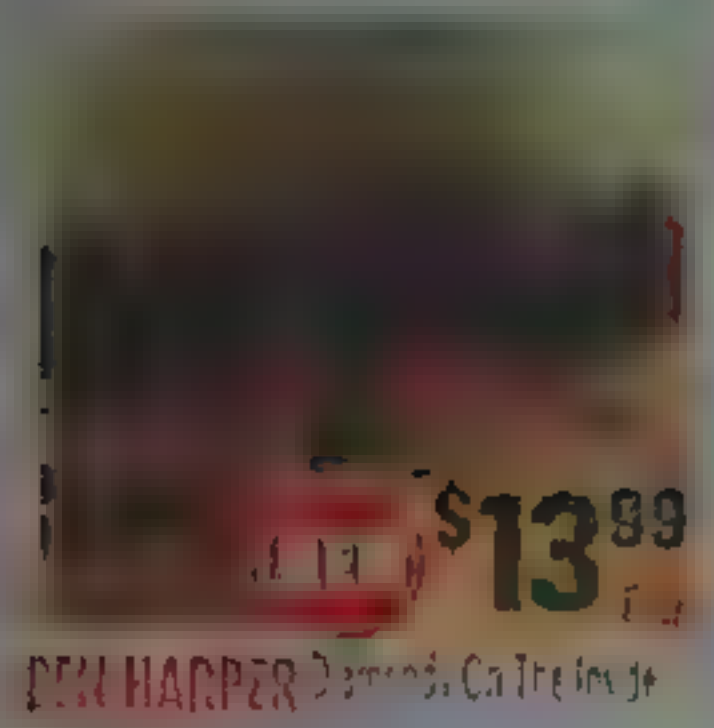
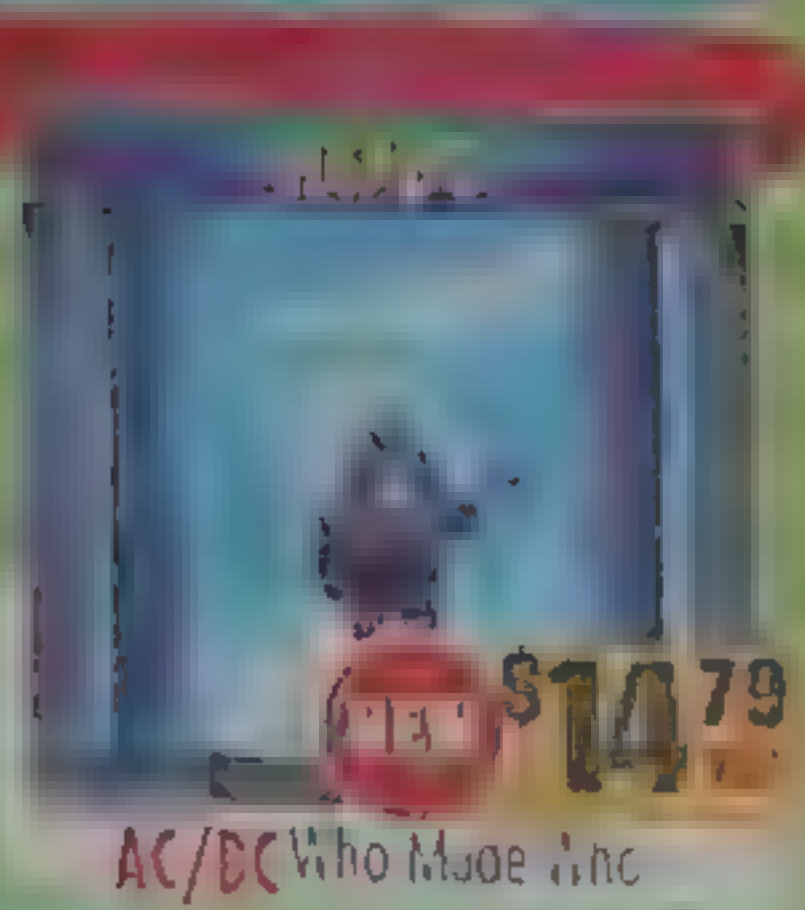
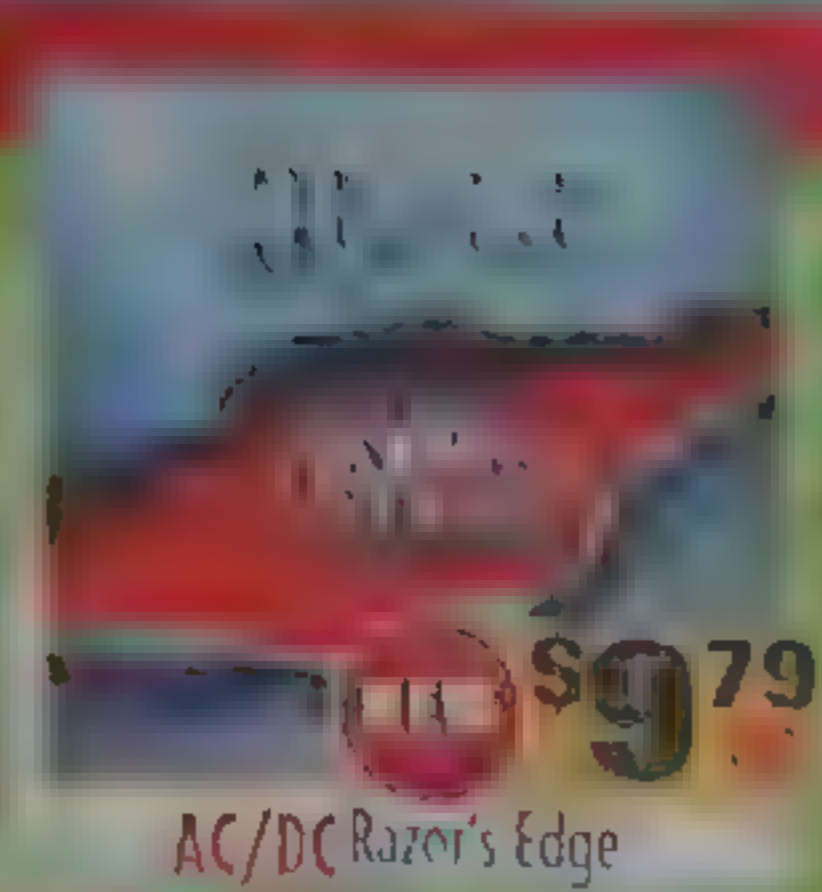
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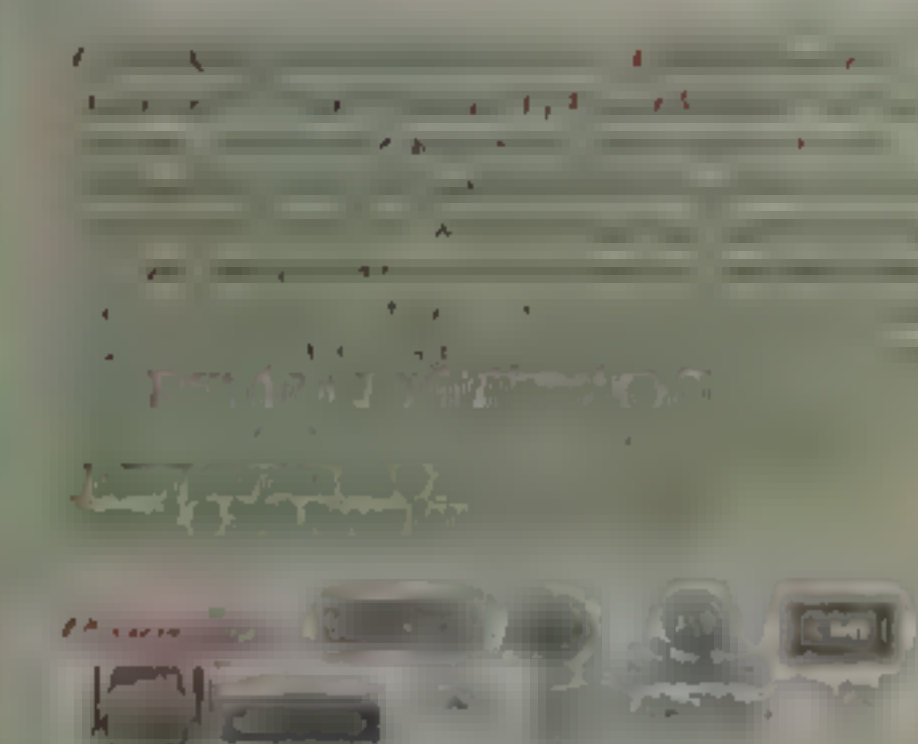
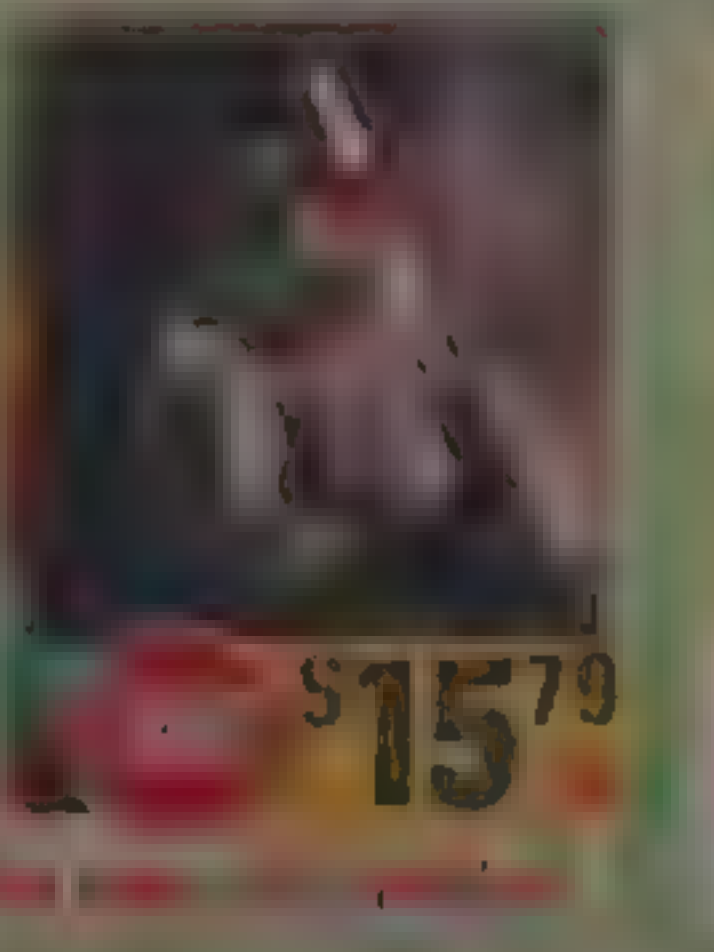
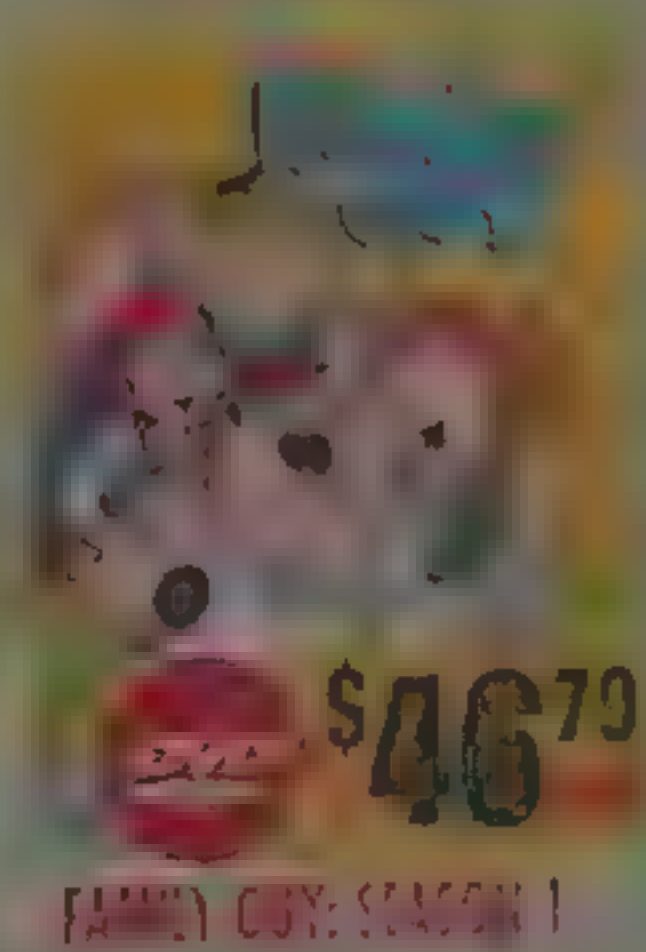
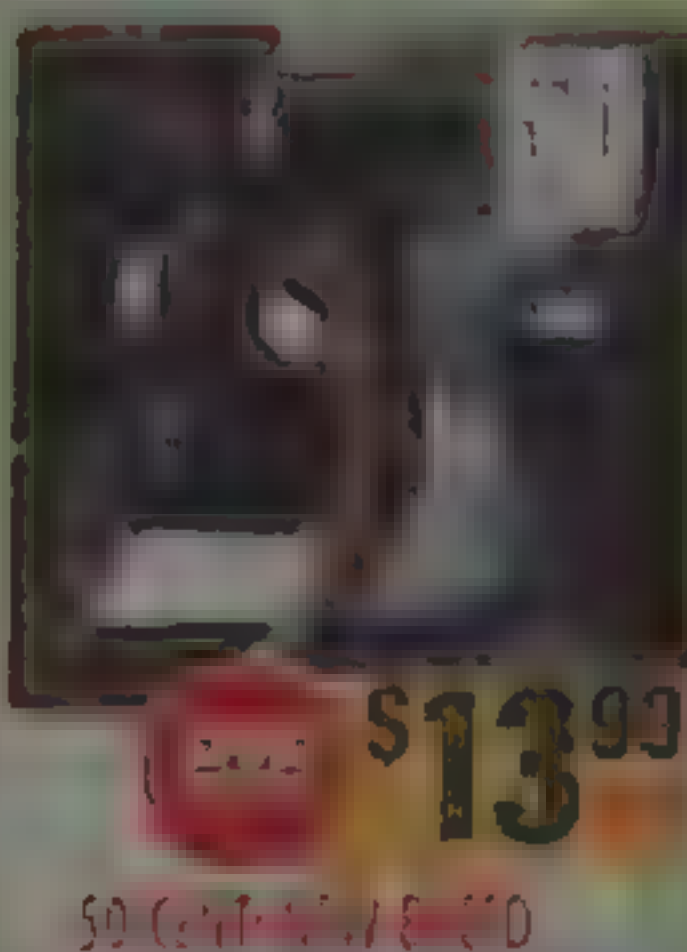
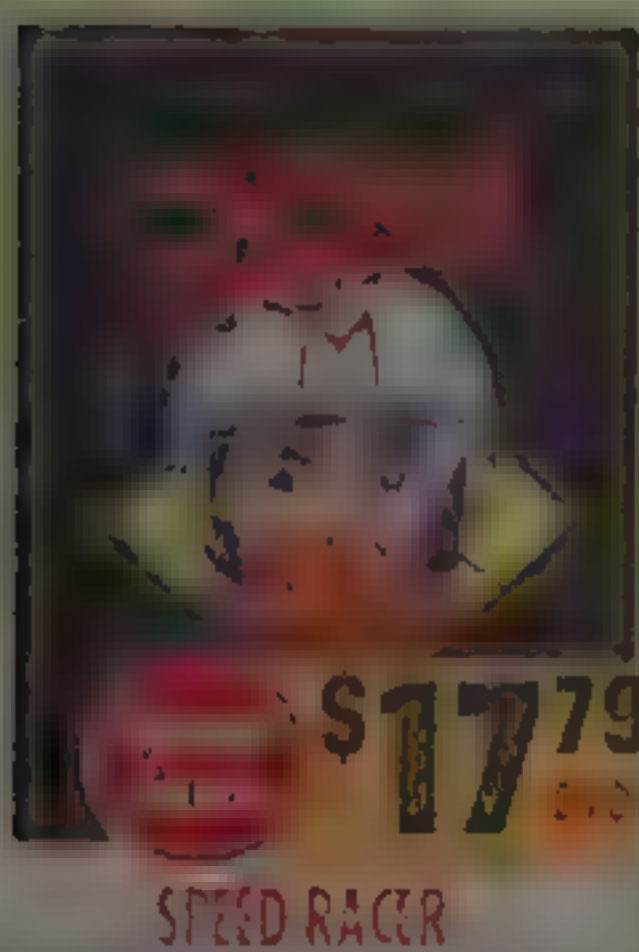
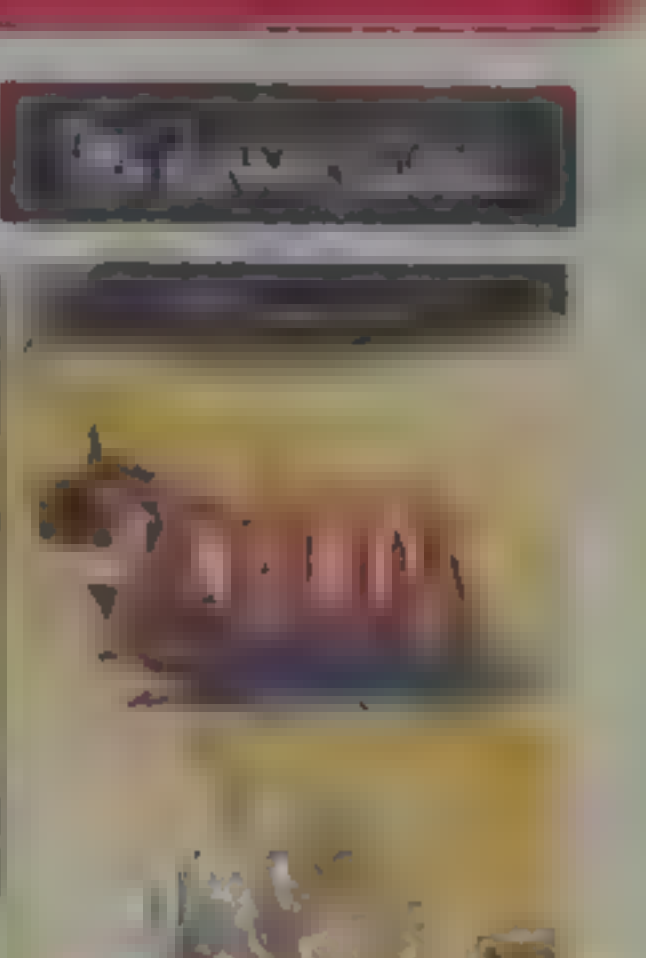
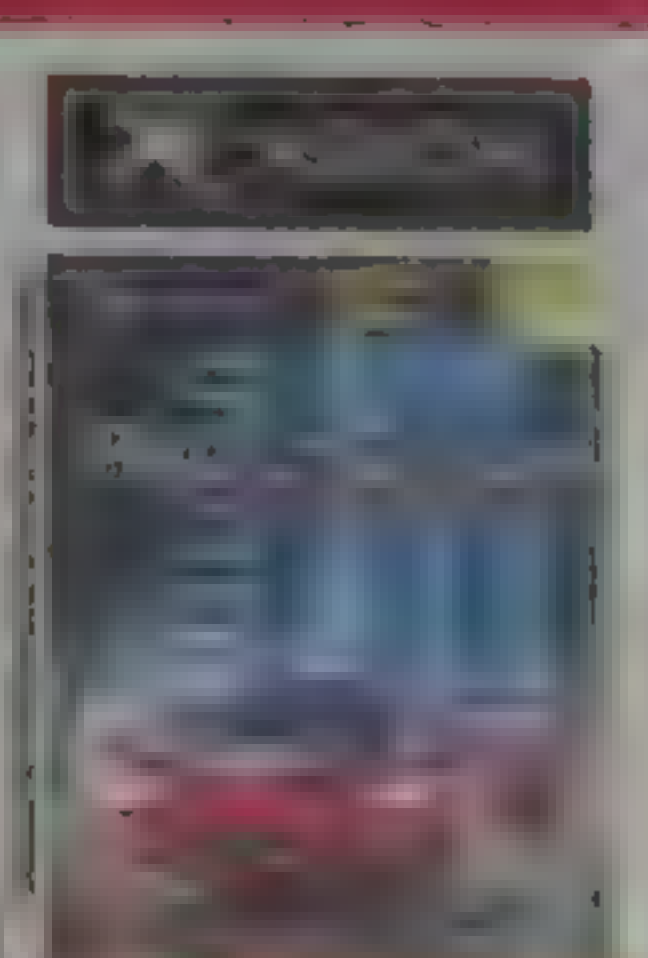
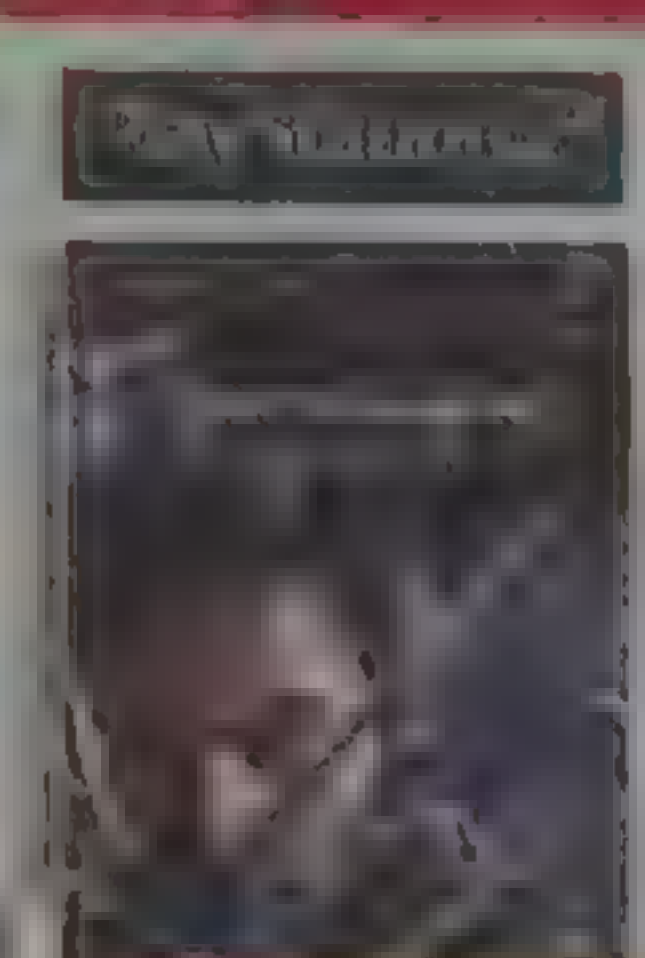
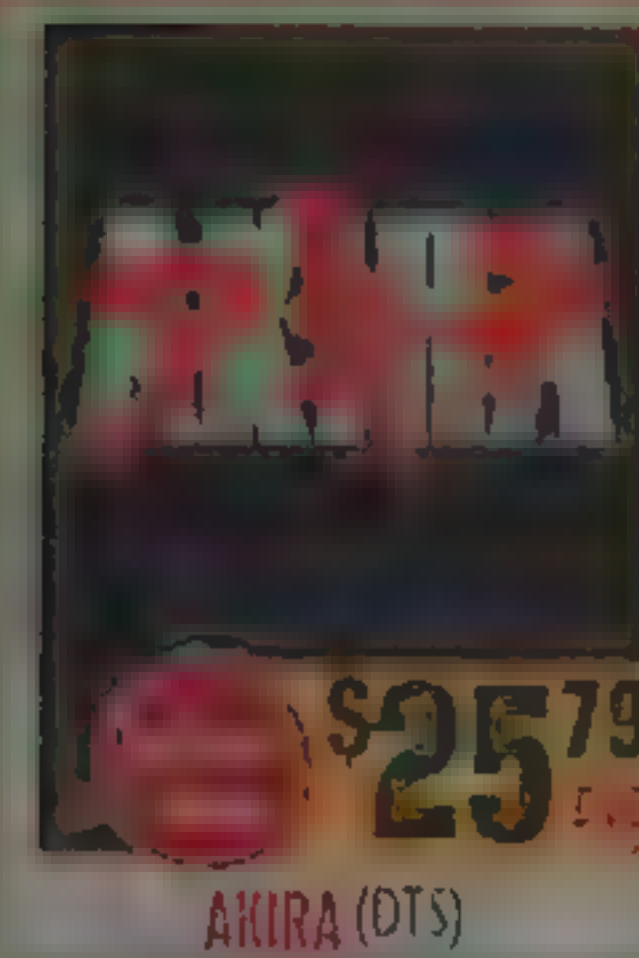
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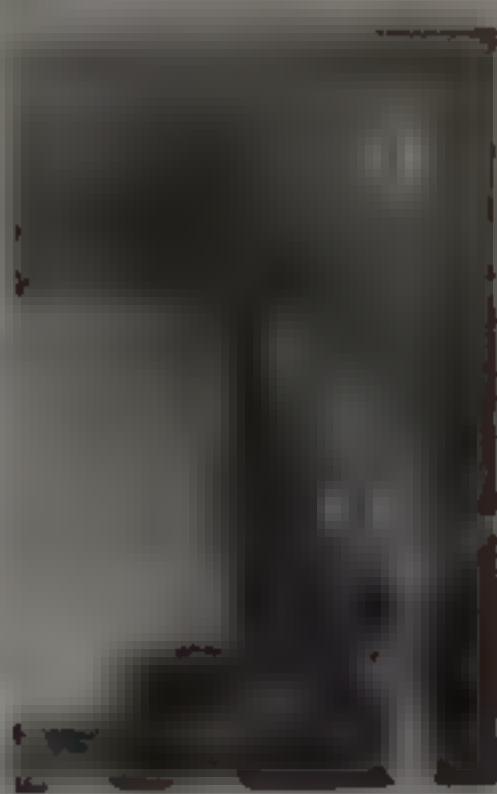
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MUSIC



music notes

By PHIL DUPERRON

The accidental tourists

CJSR Fundraiser • With One Drop, the Operators and the Wowzers • New City • Fri, May 2 Some bands live charmed lives, getting all the babes and dream gigs, while others have to fight uphill all the way. Take Victoria's One Drop. No sooner had the six-piece punk/ska/reggae outfit started things up last fall when drummer Shane Soderburg slipped on a wet floor while buying beer (totally sober, I

might add) and wrenched his thumb. "He fucked it right up," says bassist Nate Cunnings.

Then lead singer Blair Douglas fell off a ladder and broke his arm. "We've been plagued by injuries, but we've been trucking on," says guitarist Bob Rozylo, who's also in on the conversation from Medicine Hat during their first tour of western Canada.

One Drop—rounded out by Brandon Leahy on baritone sax and Nev Gibson on alto sax—wanted to go into the studio before hitting the road but there just wasn't time with so many members on the disabled list. Instead, they gathered up a collection of home recordings with a little 'zine outlining their epic beginnings which they'll sell from the stage during what's been dubbed the Gut Slash Tour. "We're all proud members of the Vic-Town Gut Slashers," says Cunnings.

But what does that mean? "It's pretty much just a crew of people all about telling your shit like it is,"

explains Rozylo. "No joking around, no lying and shit. Just straight-up people being upfront. So what happens is, if you're lying or you're fronting with anyone, we're gonna slash your guts and that's gonna spill the truth. It's just pretty much our crew supporting unity and stuff like that in the scene."

Not only can people check out a bevy of good bands while helping support CJSR, but Top Gear Lifestyle will also be raffling off a 50 Special Vespa worth \$5,500. Hopefully no one from One Drop will win it—there are some modes of transportation a band this accident-prone should just avoid altogether.

I wanna be your Dog

One Stone Dog • With Lavalanche • Seedy's • Fri, May 2 One Stone Dog was started in Saskatoon several years ago by singer/guitarist Craig Wilson. It was just a three-piece back then and Wilson was still a high school student playing tunes influenced by musi-

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cal heroes like Weezer and Green Day. Then along came lead guitarist Dave Stadnek in '99, expanding the band into a foursome—and that's when things started speeding up for them. Since then, there've been two discs—a self-titled release in '99 and *Well Oiled Machine* in 2002—but also some serious lineup trouble. Wilson was able to coax drummer Matt Hooper and bassist Nathan Evans into joining the band a few months ago. They're all good friends, but were always too busy with other bands to join forces, until now.

Wilson thinks the changes have strengthened the band rather than slowing their momentum. "This is it," says Wilson. "These two guys are way more into it than any of the other guys we've had before. These are guys I'd be hanging out with anyways, so we just go to the jam spot to hang out. We go get some beers and sit there and just play. Most bands practise once or twice a week but we practise five times a week just because that's what we like to do."

Eager to escape Saskatoon's relatively moribund music scene, One Stone Dog want to try exporting their prairie punk sound to sunny California. But the hoops a band has to jump through to make it all nice and legal can be daunting, to say the least. "We'll just see how it goes," says Wilson. "If it doesn't pan out with the visas and stuff, we'll do Canada in August. At the same time, I figure if I really want something bad enough I'm sure I can push and push. We're not trying to play any big huge venues or anything, just smaller all-ages gigs. Besides, the trip alone would be beautiful."

Mammoth not extinct

Mammoth • With Blacken • Stars • Sat, May 3 In a city the size of Edmonton there's a fine line between playing enough to get noticed and people thinking you're the house band. That's why Mammoth haven't been hitting the stages much around here lately. After seven years of playing mind-numbing stoner rock, they decided to retreat to their practice space for a spell and keep folks itching for a fix while they came up with some new material.

"There was a point where we were playing, like, once a month or something," says guitarist Tom Schultz. "If Slayer played every month, you'd say, 'Oh I just saw them last month. I'm not gonna go see 'em. I'll catch them next month.' So right now while we're working on the new stuff, we're gonna try to lay low until it's all ready. Then everybody will be ready for a good blast of the ol' Mammoth."

Mammoth plan on recording a new disc this summer, but until then, they'll emerge from hibernation to give the city a taste of things to come and shoot the live footage for the video for "Mammoth Rising." Ryan Neefs will be manning the camera, and the video will feature sweaty live shots as well as some city scenery and pure rock moments. "Strippers and lots of beer consumption," explains drummer Rob Banks.

Banks thinks the recent success of bands like Queen of the Stone Age



The Sadies • Strathcona Legion • Sun, Apr 27 • reVUE The Sadies are undoubtedly the stone-metalled of the country world: it's their trippy guitar lick, rascally enough to convince you, the pot leaves embroidered on the Good Brothers' tanky shoulders should. The opening act couldn't make it due to terrible road conditions, but the Sadies are made of sterner stuff, playing two sets padded with some hot cover songs. Sunday night at the Legion again seems like a tame venue, but the Sadies' folk saw fit to seriously groove. Flung to the Toronto tour home. The room was full but unfortunately the dance floor was empty until the last few songs. It ain't over 'til the girl in the cowboy hat dances, I suppose. —PHIL DUPERRON

means people are finally ready to open their hearts and minds to some seriously heavy tunes. "It's just awesome that these bands are getting more recognition," he says, "cause it's just gonna help us out too. It's the music we love to play and it's slowly becoming the music everyone wants to listen to."

Do mention the war!

No to War Concert • With Fractal Pattern, Our Mercury, Nevertheless, the Wolfnote, and the Tom Cruise Missile • Queen Alexandra Hall • Sun, May 4 (all-ages: speakers 3pm, bands 7pm) While public dissent regarding the war in Iraq appears to have waned recently, members of the local music scene won't let things get swept under the rug so easily. An evening of speakers and bands has been organized to inform, entertain and raise some cash for charities like Amnesty International.

"For a while there was a march pretty much every weekend and I think part of why that isn't continuing is the fact there's no major battles going on," says Hank Vanderbyl, bass player for Fractal Pattern. "I think, for a lot of people, it's over. People might not realize the importance of sticking

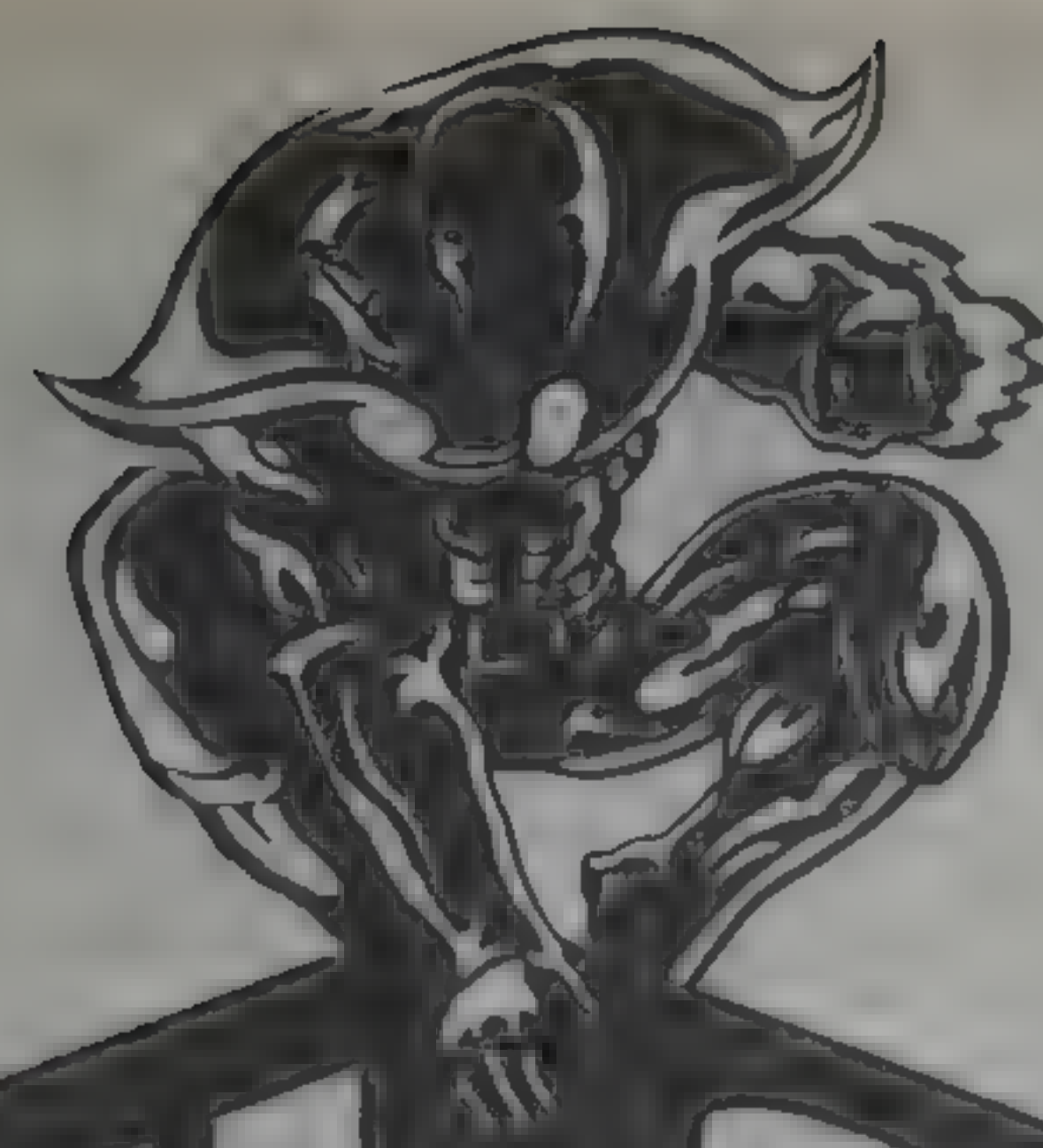
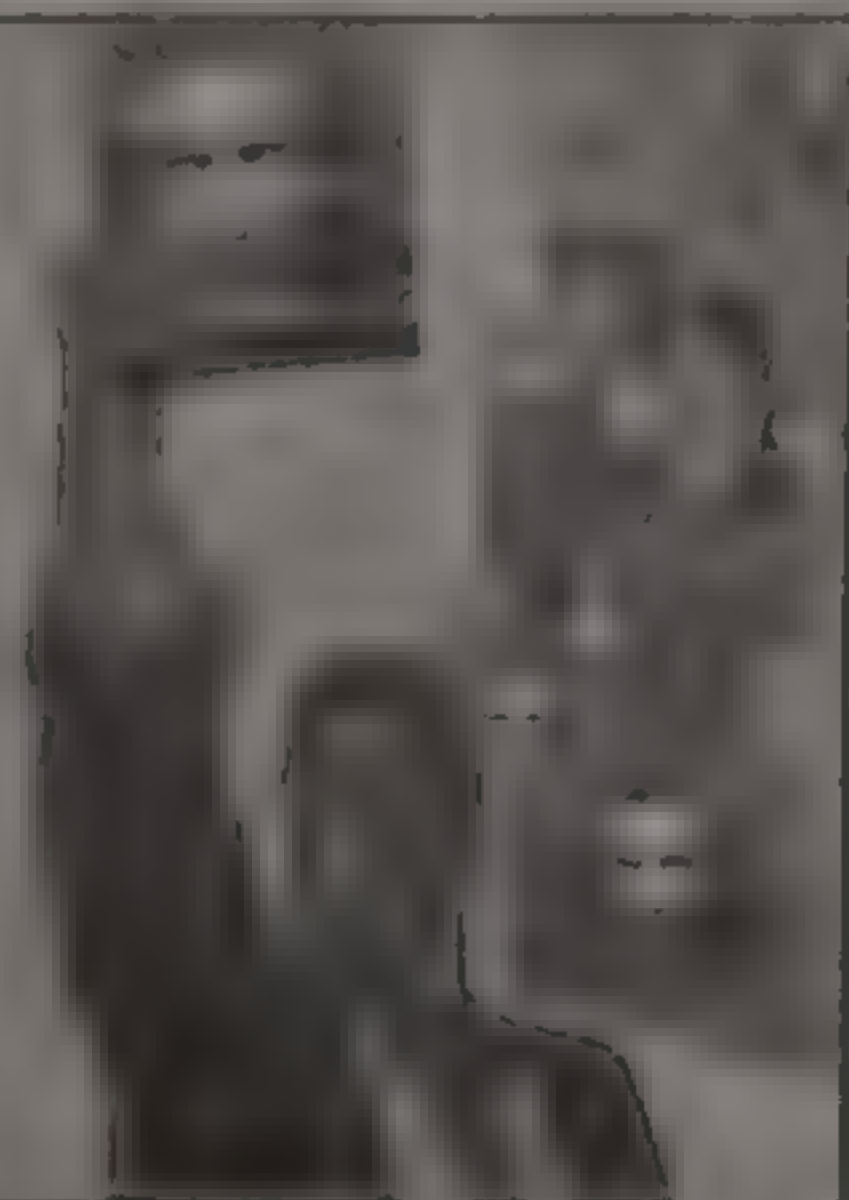
with it, to do whatever we can to try and ensure postwar Iraq can be brought back."

Fractal Pattern started out as a typical punk group, but when Vanderbyl and drummer Dallas Thompson couldn't find a decent guitarist to fill out the band they decided to go ahead as a two-piece instrumental unit. "After a year and a half of trying out various guitar players, it wasn't really working out," Vanderbyl says. "In the meantime, we just started to move away from the more punk-based stuff to more interesting music, I guess." He still digs the punk sound but the two-some needed to branch out and explore the road less travelled.

"One of our biggest influences is Weights and Measures," he says. "We saw them play here once, and almost immediately after we started to change the direction we were going in as far as what we were writing—incorporating a little more odd time signatures and stuff like that." They've also started adding guest guitarists occasionally to mix things up. "They don't exactly play what I'm playing," Vanderbyl notes. "They just add a bunch over top just to add atmosphere and develop the sound a little bit more." ☺

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**THU
LIVE MUSIC**

BLUES ON WHYTE Mark Hummel

CASINO (YELLOW-HEAD) Cosmic Cowboys (pop/rock)

FOUR ROOMS (DOWNTOWN) Beth Arrison

KINGSMIGHT PUB Superhoney

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (WEM) Tony Dizon

URBAN LOUNGE Rotting Fruit; \$5

DJS

PLAY NIGHT CLUB Urban Substance Thursdays: hip-hop/R&B/reggae with Spincycle, Invoiceable, J-Money and Sean B

THE ARMOURY LOBBY Night: top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG PUB **HOUSE** Thump: intronica with the DDK Soundsystem

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

GAZEBO PARK May Day 2003 Street Party: electronica with Sneak-Thief, John Rolodex, Clinker, Scott Cartridge, Wijit, Synoflex and Ben Jammin'; 4pm-11pm; free

THE JOINT NIGHTLIFE Urban Metropolis Soundcrew featuring Harman B. and DJ Dwake; all ages show; 8pm; \$10; tickets available at Underground

MAJESTIK House/breaks with Tripswitch, Sweetz

NASHVILLE'S ELECTRIC ROADHOUSE The Boy Scouts, Urban Metropolis Soundcrew; no minors; \$8; tickets available at Underground

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and The Weakest Link Game with DJ Jazzy second and last Thursday; \$1 member/\$3 non-member

RUM JUNGLE Ladies Night: top 40

SEEDY'S Punk Thursdays: With DJ Lloyd

THE STANDARD Spin Thursdays: House with

Winston Roberts and guests

STARS NIGHT CLUB Retro Thursdays: Classic rock, top 40, retro with DJ Rage and guests; 9pm (door)

Y AFTERHOURS Shake Thursdays: House/trance/d 'n' b with Anthony Donohue, Thunder Dave, John Rolodex, DJ Akuma

YOUR APARTMENT Pop

**FRI
LIVE MUSIC**

A STARS The Phi Effect, The Mark Britles, Ellid, I Drop

BLUES ON WHYTE Mark Hummel; \$3 cover

CAPITOL HILL PUB Brent Parkin

CASINO (EDMONTON) Pam Proud (classic rock/pop); Piano bar-Jo Anne Paul; 5:30-8pm

CASINO (YELLOW-HEAD) Cosmic Cowboys (pop/rock)

CHICAGO JOE'S Mr. Lucky (blues, R&B); 9:30pm-1:30am; no cover

CLIMAX AFTERHOURS James Gregory, Clark Nova, Wil Danger, Geoffrey J

DOUCETTE'S Mosaic (top 40 country, big band, swing, jive, classic rock, dance)

FOUR ROOMS (DOWNTOWN) Lana Sloan

FOUR ROOMS (ST. ALBERT) Dawn Chubai

HIGHRUN CLUB Ozzy Osmonds

KINGSMIGHT PUB Superhoney

L.B.'S PUB Harry Winters and Friends

LONGRIDER'S SECRET SAUCE

NEW CITY LIQUID LOUNGE The Operators, One Drop, The Wowzers; CJSR fundraiser

OSCARS PUB Darrell Barr

ST. BASIL'S CULTURAL CENTRE Full Moon Folk Club presents Robin and Linda Williams; \$16 (children under 12 half price at the door only); tickets available at TIX on the Square (420-1757)

THE SECOND CUP Roots music band and Beautiful Nubia (folk); 7:30-10:30pm

SEEDY'S One Stone Dog, Lavalanche

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (WEM) Tony Dizon

SHERLOCK HOLMES

(WHYTE) Derick Sigurdson

SEEDY'S One Stone Dog, Lavalanche

SUGAR BOWL Roots music band and Beautiful Nubia (folk); 7:30-10:30

URBAN LOUNGE Rotting Fruit; \$5

YARBIRD SUITE Bobby Cairns Trio; \$5 member/\$9 guest; 8pm (door, 9pm (show); tickets available at TicketMaster

YENARI'S ON 1ST Harley Symington

CLASSICAL

FIRST BAPTIST CHURCH Royal Canadian College of Organists presents William Maddox; 8pm; \$10/\$8 (senior/student)

DJS

THE ARMOURY Heaven and Hell: top 40 dance, retro

BACKROOM VODKA BAR Top 40 with DJ Sunni Sidhu

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BODDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHT CLUB Hip hop/R&B with Invoiceable

CLIMAX AFTERHOURS House, trance with James Gregory, Clark Nova, Wil Danger Geoffrey J

COWBOYS Ladies Night: top 40

DOUCETTE'S Mosaic: Top 40 country, big band, swing, jive, classic rock, dance

JOINT NIGHTLIFE Fresh Fridays: R&B, hip hop with Urban Metropolis

MAJESTIK Society: d 'n' b/breaks with Celcius, Degree, Optimus Prime, LP, guests

MANHATTAN CLUB Top 40 dance/R&B

NEW CITY LIQUID LOUNGE One Night Stand: soul/indie/Britpop/reggae with Bluejay, Travy D and S Master F

POWER PLANT MC Battle Hip Hop Show: CVZ Finest, Kronik Illz, Tuffhouse Records; \$7; tickets available at the Power Plant, Soular (WEM)

THE ROOST Euro Blitz: Best new European music with DJ Outtawak; Upstairs-DJ Jazzy; Downstairs-Female Stripper; \$3 member/\$5 non-member

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Eclectronica with DJs Bryana, Chris

THE STANDARD Top 40/dance with Standard Issue

STARS NIGHT CLUB Shows: UK's premier bhangra group; 9pm (door); \$20 (993-5420)

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

TONIC AFTER DARK Fluid Fridays: Top 40 dance with DJ Philler

Y AFTERHOURS F #5K Fridays: house/breaks/d 'n' b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degree, Sureshock, Old Bitch

YOUR APARTMENT House with DJ Tomek

**SAT
LIVE MUSIC**

A STARS Mammoth and guests

BILLY BOB'S LOUNGE Big Breakfast Boogie Band; 10pm

BLUES ON WHYTE Mark Hummel; \$3 cover

CAPITOL HILL PUB Brent Parkin

CASINO (EDMONTON) Pam Proud (classic rock/pop); Piano bar-Jo Anne Paul; 5:30-8pm

CASINO (YELLOW-HEAD) Cosmic Cowboys (pop/rock)

CHICAGO JOE'S Mr. Lucky (blues, R&B); 9:30pm-1:30am; no cover

CLIMAX AFTERHOURS Mr. Anderson, LP, Shortee, Marc Lossier, Jeff Hillis

DOUCETTE'S Mosaic (top 40 country, bib band, swing, jive, classic rock, dance)

FOUR ROOMS (DOWNTOWN) Lana Sloan

FOUR ROOMS (ST. ALBERT) Dawn Chubai

HIGHRUN CLUB Ozzy Osmonds

KINGSMIGHT PUB Superhoney

L.B.'S PUB Harry Winters and Friends

LONGRIDER'S SECRET SAUCE

NASHVILLE'S ELECTRIC ROADHOUSE Colin James; \$21.95; tickets available at TicketMaster

OSCARS PUB Darrell Barr

POWER PLANT The Black Gold Big Band; no minors; 8pm (door), 9pm (music)

QUEEN ALEXANDRA HALL Stone Merchants (roots/fusion), Ancestors (improv jam)

SEEDY'S Little Baby Cupcakes, The Incidentals

SHERLOCK HOLMES (CAPILANO) Tim Becker

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES

(WEM) Tony Dizon

SHERLOCK HOLMES (WHYTE) Derick Sigurdson

SIDETRACK CAFE Staggered Crossing; 8pm

SPORTSMANS CLUB Recollection Blues Band

URBAN LOUNGE Rotting Fruit; \$5

YARBIRD SUITE Craig Brennan Trio; \$5 member/\$9 guest; 8pm (door, 9pm (show); tickets available at TicketMaster

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Spring Concert. Schola Cantorum Choirs; 7pm

WINSPEAR CENTRE Symphony for Kids: Every Cowboy Needs a Horse Edmonton Symphony Orchestra featuring Miss Molly and the Tumbleweeds, David Hoyt (conductor); 2pm; start at \$14/\$10 (child)

WINSPEAR CENTRE Metamorphosis: Concert with Maestro Nowak; 8pm; tickets available at TicketMaster, Winspear Centre

DJS

THE ARMOURY Top 40 dance

BACKROOM VODKA BAR Flava: hip hop with Shortround

BILLY BOB'S Top 40, country with DJ

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

BODDY'S NIGHT CLUB Animal Night: top 40 with DJ Arrowchaser

CRISTAL LOUNGE Hip hop/R&B with Invoiceable

CLIMAX AFTERHOURS House/hard dance with Mr. Anderson, LP, Shortee, Marc Lossier, Jeff Hillis

DONNA Deep house with Winston Roberts

DOUCETTE'S Mosaic: Top 40 country, big band, swing, jive, classic rock, dance

MAJESTIK House/trance with Deko-Ze (Toronto)

MANHATTAN CLUB Top 40 dance/R&B

THE ROOST Upstairs-New Music with DJ Jazzy; Downstairs-Retro music with DJ Dan; \$3 member/\$5 non-member

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme



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VUE
WEEKLY

EDMONTON'S 11TH ANNUAL CARNIVAL OF SHRIEKING YOUTH



May 1 - 11

Performer blessed with a wealth of memories

BY DAVE BREAKENRIDGE

It never ceases to upset me. I tell people about the Carnival of Shrieking Youth and I get this as a reply: "Oh? What's that?"

Maybe I shouldn't get upset. After all, Edmonton's a big city. There are countless theatre companies here; productions open and close constantly, yet I still must fight the urge to shake people and scream: "What do you mean 'what's that?' It's been around for 11 years!" And so on. This festival deserves to be noticed more than it has.

To be fair, I had never heard of Carnival, or COSY, until I happened upon an audition notice posted in the Fine Arts Building at the U of A. But

since I've had a chance to be a part of it, I can't remember what I used to do with my spring. Since 1998, COSY has felt, well, cozy.

For those out there who don't know him, I could go on at length singing the praises festival producer Karl Schreiner, but a certain entertainment writer for a certain local daily paper has been doing that for at least as long as I've been involved with COSY (and, well, re-read my first two paragraphs). What I will say briefly about Schreiner is that he has given me more opportunities than anyone else I can think of.

COSY has let me try my hand at as many things as you could think of. I've directed, produced, designed, hung lights, and one of my own plays

produced in 1999. My first attempt at singing for an audience was a part of opening night last year, and I have the good fortune of singing again as a part of this year's festival. But two things stand out as having the biggest effect on me: acting in the festival and the atmosphere of openness and just plain fun that Schreiner fosters.

Performing in The Monkeyhouse in 1998, Hang-gliding Over the Abyss in 1999 and Souls to Keep in 2000 definitely helped me develop as an actor. Each represented disparate styles of theatre from absurdist to storytelling, and I can't think of getting the chance to do that anywhere else.

That's because the festival is so open. Something I will always remem-

ber about COSY is hanging out with the other performers during downtime. Working with such a laid-back group never seems like work, and it's no surprise to me that I've made a good number of friends over the last few years. The people involved definitely make the festival worth my time invested.

This is my sixth time participating COSY and I've seen the festival take tremendous strides. It's grown, in my tenure, from four theatrical productions in one venue (Who else remembers the Arts Barns having a corner stage?) into a three-venue carnival featuring 11 plays, 27 bands and a multitude of vocalists. It is truly one of Edmonton's best-kept secrets. I just wish it wouldn't stay that way.

COSY Theatre Festival

Timms Centre for the Arts
Second Playing Space
87 Ave. - 112 St.

Tuesday May 6	Wednesday May 7	Thursday May 8	Friday May 9	Saturday May 10	Sunday May 11
6:00 pm League of 5	6:00 pm Love, Shakespeare and Toilet Paper	6:00 pm Last 6 Days	6:00 pm Things Left Behind	Noon Last 6 Days	Noon Reverse Psychology
7:15 pm The Chain	6:45 pm Last 6 days	6:45 pm The Chain	6:45 pm The Chain	12:45 pm Things Left Behind	12:45 pm Love, Shakespeare and Toilet Paper
8:00 pm Reverse Psychology	7:30 pm Those Things Left Behind	7:15 pm Love, Shakespeare and Toilet Paper	7:30 pm Live From the Apocalypse	1:30 pm Date Rape and the Morning After	1:30 pm Date Rape and the Morning After
8:45 pm Date Rape and the Morning After	8:15 pm Reverse Psychology	8:00 pm League of 5	9:15 pm Date Rape and the Morning After	2:00 pm Live From the Apocalypse	2:15 pm Last 6 Days
9:30 pm Live From the Apocalypse	9:00 pm Mr. Bundles: The Next Spy Hero?	9:30 pm Mr. Bundles: The Next Spy Hero?	10:00 pm COSY Cabaret	3:30 pm Love, Shakespeare and Toilet Paper	3:00 pm Things Left Behind
				4:15 pm Reverse Psychology	3:45 pm Live From the Apocalypse
				5:00 pm The Chain	5:15 pm League of 5
				5:45 pm League of 5	6:30 pm Mr. Bundles: The Next Spy Hero?
				7:00 pm Mr. Bundles: The Next Spy Hero?	9:00 pm COSY Cabaret
				9:30 pm COSY Cabaret	

COSY Film Festival

Metro Cinema

9828-101A Ave.

(Zeidler Hall - Main Floor - Citadel Theatre Complex)

Thursday May 8

7:00 pm

Film Screenings

Variety is the spice of COSY

BY DAVE BREAKENRIDGE

One word can be used to sum up the theatrical portion of this year's Carnival of Shrieking Youth: variety.

The eight plays selected from the Theatre Squared playwriting competition tackle such subjects as murder (Reverse Psychology), mental illness (The Chain), eating disorders (The Last Six Days), date rape (Date Rape and the Morning After), escaped convicts (Love, Shakespeare & Toilet Paper), romance (Those Things Left Behind), writers, and the end of the world (Live From the Apocalypse). It takes a varied group of people to pull everything together.

The directors involved this year range in age from 15 to 25 years, and they all bring varying levels of theatrical experience to the table. They serve as the grounding force for the festival. Despite having to deal with scheduling problems and struggling to assemble cohesive casts, all of the directors appear relaxed.

Anissa Hammdon-Morrison, at 15 the youngest director involved, said that the people she's working with have a lot to do with her mood.

"Mostly my cast is just great and I'm so lucky to have them," the director of Reverse Psychology said, adding, "I was really scared of them before we started."

Reverse Psychology recounts a woman's murder conviction and subsequent love affair with her psychiatrist. Overall, the feel of the plays this year is heavier, with six of the eight plays being dramatic pieces.

Karen Graumann is director of The Last Six Days, which portrays two characters dealing with eating disorders. Despite the gravity of the subject matter, Graumann feels the play and the festival are a perfect fit.

"I think it (the play) very specifically speaks to teenagers," she said. Graumann hopes that

the play gives young people a better idea of what beauty and size expectations do to young girls.

The darkest of the shows, The Chain, was dropped into the lap of Amanda Plomp, 18. The play is about a young woman being confronted with the fact that she may have killed her infant child. It is grim material, to be sure. But Plomp, who admits to having limited directing experience, is approaching the task with a very mature outlook.

"What I like about my show is that on the surface it seems just kind of disturbing but as you look deeper and deeper into it, it has layers and a different kind of light is shed on it. It's beautiful and shows the very essence of humanity," said Plomp.

It's not all doom and gloom though. Live From the Apocalypse, and Love, Shakespeare & Toilet Paper both add light-hearted balance to COSY. Jason Magee, director of the Love..., said his cast have made his job easier.

"They're fun, and a riot in rehearsal," Magee said. He added that when you work with a group which has a lot to offer, the end result can't help but be better.

Magee also wrote Live From the Apocalypse, which won Theatre Squared's playwriting competition. The play is a multi-character piece that shows how different people deal with the approach of the end of the world. Magee said that seeing his work get produced is a guaranteed positive experience. Cara Van Marck, who directed Live... says the real thrill is in the process.

"Seeing the actors improving, and seeing what people can do, that's probably the best," she said.

Overall though, the nature of the festival itself is what the directors enjoy. Martin Villote, of Those Things Left Behind, calls the festival "a refreshing change of tone, and a complete run of non-stop action." Director of Date Rape and the Morning After, Ana Neves, is able to sum up her experience in one simple phrase.

"It's just plain fun," Neves said.

Youth Film Festival

BY MURRAY DONALDSON

This year, the Carnival of Shrieking Youth is expanding its repertoire. The arts festival, which has focused on live performances for the past ten years, now incorporates stage and screen with its first Youth Film Festival.

COSY introduces the competitive event in cooperation with the Film and Video Arts Society of Alberta (FAVA) and the Metro Cinema Society. Viewing and adjudication will take place at the Metro Cinema May 8, 7 p.m.

"Projects like this help new artists come into the community and find their voice as film and video artists," said David Cheoros, FAVA executive director.

The Festival intends to celebrate the works of youth (11-25) in a variety of categories with adjudicators who will award prizes for excellence.

This new component of COSY aims to do exactly what the live theatre component has done in the past; educate, promote, and advance young emerging performing and visual artists in Alberta. The screenings should provide the opportunity for young filmmakers to connect with other artists and do some networking.

"I think COSY has done a terrific job in the live performance context. It's great to affirm the work of teens and those in their early to mid twenties. We'd like, with COSY and with Metro Cinema, to do the same," said Cheoros.

Cheoros has had experiences with COSY in the past and feels that it is an invaluable stage for younger artists to showcase their talents. He attributes the success of COSY to the hard work of organizer Karl Schreiner of the Theatre Squared Society of Alberta.

"He's got a really great vision and a huge heart, that's a powerful combination," said Cheoros.

Having seen exciting growth in the film and video scene in Edmonton, Cheoros is keen to continue that growth through partnerships such as these.

FAVA is a 21-year-old organization comprising of a resource centre for film and video artists. They provide production and post-pro-

duction equipment, workshops, classes, and professional services to make people aware of funding opportunities and festivals. With around 300 members, FAVA is looking to encourage more growth in the city.

"What we are always after is the development of new artists," said Cheoros.

As expected for the first year of the Film Festival, the number of submissions has not been huge. However, with a number of submissions from outside the city (one from Red Deer and one from Calgary), it is clear that the Film Festival is not limiting itself to Edmonton.

"I had thought this would end up being an Edmonton thing but I keep forgetting how transferable the media arts are. I love the idea of young artists from different communities getting together and sharing their experiences," said Cheoros.

"We want to send the message that noodling with a video camera is a completely reasonable thing to do and can lead to very powerful and effective things."

The three organizations are working together to build an evening of screenings that will showcase the best of the submissions. If the number of submissions warrants it, two experienced artists are lined up to judge them.

Awards may be given, pending adequate submissions, in the following categories:

- Outstanding dramatic film/video
- Outstanding documentary film/video
- Outstanding experimental/music film/video
- Outstanding cinematography
- Outstanding editing
- Outstanding performance (male and female)
- Outstanding direction

Prizes range in value but all will allow for further involvement with FAVA or the Foote Theatre School and are intended to further the artistic ability of the winners.

"We are not judging against an absolute standard, we are not judging against a Hollywood standard, we are judging against the intention of the film maker and what they were setting out to do. You can see passion, even if the execution is off," Cheoros said.

COSY Singer/Songwriter Festival
B-Scene Studios
8212-104 St

COSY Live & Loud Music Festival
Argyll Community Hall
6750-88 St

Thursday May 1	Friday May 2	Saturday May 3	Sunday May 4	Monday May 5	Tuesday May 6	Wednesday May 7	Thursday May 8	Friday May 9	Saturday May 10
	7:30 pm	7:30 pm				7:30 pm	7:30	7:30 pm	7:30 pm
	Ana Neves	Michele Touchbourn				Jenae Rogers	Justine Santos	Naomi Carmack	Derek Anderson
	Anissa Hamdon- Morison	Cynthia Stieger/ Bernal Ibarra				Jody Boylan	Dustin Cole	Dave Breakenridge	Jeremy Nischuk
	Pam Mandryk	Babe Lloyd				Marlow Weldon	Crystal Carballo	Hevin	Denise MacKay
6:30 Doors 7:00 Show	6:30 Doors 7:00 Show		6:30 Doors 7:00 Show	6:30 Doors 7:00 Show	6:30 Doors 7:00 Show	6:30 Doors 7:00 Show	6:30 Doors 7:00 Show	6:30 Doors 7:00 Show	
Rolodex	Sterile Pause		Jenae Rogers	Leto	Wonder Twins	Sally's Krackers	Indifferent Daze	El Cid	
Half Cut	Divide By Zero		Naomi Carmack	The Phi Effect	Sour Nation	Jack Dicky	Bakerwood	Madison	
Personal Beef	Borderline		Anyone, Everyone			Superseed	Mango Chutney	My Sister Ocean	



Singer/Songwriters – The Voice Is The Word

BY MURRAY DONALDSON

Although live music has been a part of the festival in years past, this year marks the first time that the Carnival of Shrieking Youth extends itself to giving singer/songwriters their own venue. A number of local artists are scheduled to showcase their work at B-scene studios, just off Whyte Avenue at 8212 104 St. The shows promise to be an eclectic mix of style and experience with some stage regulars and some stage virgins all hoping to get some local exposure. By no means an exhaustive list, the following performers are just a few of the musicians looking to be seen at B-scene.

Hevin, originally from Toronto, has been in Edmonton for two years and is studying Drama at the University of Alberta. She hopes to teach Drama in the future but would like to be able to continue producing and performing music. Having just released a second album, Crystalline, Hevin hopes to gain a little local exposure on May 9. This is an excellent time to see her perform her first live gig at COSY as her set will be all original material from the new album. Having written poems and songs since she was young, it was at the

U of A where she got the opportunity to focus more on music and put together an album. Described as a mix of pop, rock, and classical music with some Eastern connotations, she cites some of her influences as Sarah Brightman, Kate Bush, Tori Amos and Laura Fabian.

Hevin will be playing along with her producer and good friend, musician, and University of Alberta instructor Wolf J. Wikeley. She hopes that anyone who shows up to see her takes away the messages in her lyrics. "I am normally singing about personal experiences but I always try and put a positive message into my songs," she said.

Dave Breakenridge is somewhat of a COSY veteran in theatrical terms but, despite singing in public at various karaoke locations, this will be his first stage venture as singer/songwriter.

He describes the process of getting ready for this as a challenge. Songwriting is new to him and he hopes to premier four or five songs at COSY and also do a couple of covers. Many of his songs he have spawned from poetry he has written in the past and then put to music. Richard Ashcroft of the Verve and David Gray have been influences on Dave who said that he would like to be able to write lyrics like David Bowie. The energy release

that comes with singing is what appeals to Dave about getting on stage and letting it all out. Having done theatre in the past, he is not nervous about performing even with lyrics that portray his emotions. "I am worried in the sense that I wonder what people will think about the lyrics that I am writing, but I'll hand out my notebook to anyone who wants to read it at any time," he said.

Dave is really excited about the concept of COSY because of the opportunity it gives younger talent to get experience. "It's a great environment to be in. It's a great way for kids to get experience doing something that's not school related, and where they can learn a lot," said Dave. He hopes that people just enjoy seeing the shows and that they see potential in the performers.

Dave will be accompanied on May 9 by Katie Layton on guitar and back-up vocals.

Naomi Carmack is another first timer hoping to use COSY to springboard her talent. The singer/songwriter from Edmonton started writing songs at age 12 with friends. In 1993 she won third place in the Power 92 FM Powermix contest with a song called "Be My Baby." That song was released on a compilation CD. Currently Naomi is working on demos with Owensound studios

and has been singing back-up vocals in the studio for fellow COSY performer Jenae Rogers.

Naomi described herself as both "excited and nervous" about her upcoming first live gig.

She categorised her sound as typical top 40 music, mostly pop, influenced by the likes of Mari-ah Carey, Bon Jovi, and Bryan Adams. Both of her sets, May 4 at Argyll community hall and May 9 at B-Scene studios, will be all original songs. She will be accompanied by a band of local musicians.

She is looking to build a fan base in Edmonton and become known as a writer and performer.

Jenae Rogers, a karaoke DJ, has been performing all her life and started writing songs in November 2001. She is currently putting a CD together which she hopes will be out in the next six months. Jenae describes herself as a cross between Sarah MacLachlan and U2 with a little bit of Avril. She will be singing all original songs and enjoys the experience of singing and writing equally. "The fact that I get to put my feelings down on paper and share them is great. It is something people can relate to," she said.

By performing at COSY, Jenae hopes to accrue some more fans and get her music out there for people to hear.

Live & Loud set to take over Argyll

BY MARLOW WELDON

How can we tell that spring is in the air? That's right, the Carnival of Shrieking Youth is fast approaching. As a rite of spring for the last eleven years, this year's festival is bigger and better than it has ever been before. As a new addition in this year's festival, Live and Loud will be making its debut. Live and Loud is a showcase put together to highlight the talents of a lot of local bands. One band in particular has been putting in a lot of energy is bringing this portion of the festival to life.

"My Sister Ocean will continue to support youth organizations and high schools, to both

give back to the community, which is very rewarding, and to get our music out there" says guitarist and vocalist Kevin Kossowan. "We've also met some really cool people and bands at these shows."

Having been together since early 2000, My Sister Ocean has been busy in the studios since being approached by more than 20 different record labels across Canada and the U.S.

"We're continually in and out of the studio, putting together new material for A&R, and we will continue to support our record with live tour dates at a variety of venues," says Kossowan. "Our next show is at Red's with the Schematics and Coldspot."

El Cid, another local band participating, says

that their goal is simple.

"Our goal is to get people up and grooving to some familiar but also new sounds and show people that there are some really great diverse talents right at home in their Edmonton backyard," says El Cid bassist and lead vocalist Cary Burgett. "We are confident that people will be into our sound and the music, so we are inviting everyone out to celebrate the event with us and our fellow bands!"

Some of those fellow bands include Superseed, who just recently released their self-titled debut CD. Superseed's Cory Burgett says that their excited to play the Live and Loud.

"We're eager to reach new fans and to con-

tribute to the melting pot of modern Canadian rock," Burgett says, "By doing this festival, we hope to gain some new fans, meet some other bands, and have a good time."

As of now, there are 24 confirmed bands for the Live and Loud. Madison, a local St. Albert band, actually won their spot on the Live and Loud bill. They recently played and won a battle of the bands at a St. Albert high school.

You can check out bands like My Sister Ocean, El Cid, Superseed, Bakerwood, Madison, and many others at the Argyll Community Centre, located at 6750-88 Street. The Live and Loud portion of the Carnival of Shrieking Youth festival opens May. 1 and runs until May.9

11th Annual Carnival of Shrieking Youth

May 1st-11th, 2003

Theatre

C.O.S.Y. Theatre Festival

Timms Centre for the Arts

"Second Playing Space"

87 Ave - 112 St (U of A Campus)

Ticket Prices: Single Performances: from \$5 to \$8

Day Passes (for May 6, 7, 8 or 9): \$10 (5 shows that day)

Day Passes (for May 10 or 11): \$20 (10 shows that day)

Film

C.O.S.Y. with FAVA and Metro Youth Film Festival

Metro Cinema

9828 - 101A Ave

(Main Floor Citadel Theatre)

Ticket Prices: \$5

Singer/ Songwriter

C.O.S.Y. Singer/Songwriter New Music Festival

"B" Scene Studios

8212 - 104 St

Ticket Prices: \$6

Live & Loud

C.O.S.Y. "Live & Loud" Music Festival

Argyll Hall

6750 - 88 St

Ticket Prices: \$6

INFO

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COSY Cabaret: The Chaos Behind The Laughter

BY ALLAN CHAMBERS

The Carnival Of Shrieking Youth Cabaret. A month of young writers gathering at Second Cup or University classrooms in order to play improv games, and hopefully, generate scene ideas for use later on. The energy in the room is usually off the charts, as the youthful performers eagerly jump into the fray to give their ideas. After a while, the writers break into groups to consider what they've seen and done, then come up with sketches that will hopefully

be part of the COSY Cabaret. You'd think this would be chaotic. It usually is, but the fact is the process works.

"(Cabaret) gives you an opportunity to be really creative..." says Samantha McCarthy, who returns to cabaret after having a great deal of fun last year. She also went on to say that Cabaret allows one to "...challenge your own ability to act and adapt to different scenes." When asked about working with a large group of people, she replied "A lot of the people have an energy you can feed off which is very cool." Very cool indeed, considering she managed to

convince friend Chad Zinger to join in the fun this year." "(Samantha) said she had a lot of fun, so I decided to join this year."

The majority of the performers present at the Cabaret workshop I attended were part of last years Cabaret as well. Most, like sisters Michelle and Stephanie Davis, are back because they enjoyed performing last year, and as well playing the improv games, and just the atmosphere the large group of actors bring. Josh Languedoc, primarily an actor last year, joined the writers workshop this year because "I want to work on my writing skills. It was a lot of

fun last year."

COSY Cabaret is traditionally chaotic. It's expected with a large group of young people. But the chaos brings with it great theatre. As someone who's been part of three Cabarets, I can say that the chaos and adrenaline and the sheer volume of ideas put forth by the performers creates a show that consistently entertains (and keeps getting better every year). This years show is being co-ordinated by members of the Edmonton Sketch Conspiracy, several of whom got their start with COSY, so be sure to catch the show. It guarantees not to disappoint.

RUBY SKYE BAR
Lounge Nite at the R&B hip hop with DJs

SAVOY Deep house with DJ

STARS NIGHTCLUB Fire Saturdays R&B, reggae with DJ

STONEHOUSE PUB Top 40 DJ Clay

TONIC AFTER DARK Surreal Saturdays: top 40 dance with DJ Philler

WINDSOR BAR AND GRILL Sonic Assimilation: electronica with Lowtek, Waterboy, Mmm, 68K, 7000

Y AFTERHOURS Mayhem Saturdays: house, trance, hard dance/breaks with Charlie Mayhem, Crunchie, Anthony Donohue, David Stone, Derkin, Juicy, Donovan, Jaw-Dee, Dave Thierman

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Rackman

SUN

LIVE MUSIC

BLUES ON WHYTE Mark Hummel; no cover

CAPITOL HILL PUB Open stage hosted by Backstreet Rob and Co

HAWRELAK PARK PUB Day: Anita Paul, Incanto, Maple Creek Bluegrass Band, Dale Ladouceur Band, Andrea House, White Buffalo Drummers, Peter and Mary;

singer/songwriter workshop featuring John Spear, Andy Donnelly, John Wort Hannam, Bob Jahrig; noon-6pm; free

ITCHIE UNITED CHURCH Jazz and Reflections: John McPherson Dixieland Sextet; 3:30-5pm

CLASSICAL

MCDUGALL UNITED CHURCH Songs of Sanctuary featuring Cantillon Primary Choirs, Cantillon Children's Choirs, Cantillon Chamber Choir, Belle Canto; 3pm; \$10/\$8 (senior/student); tickets available from choir members, the Gramophone, TIX on the Square, at the door, Cantillon office (732-1262)

DJS

BACKROOM VODKA BAR Moonlight Cinema: chilled beats and movies

BLACK DOG FREE-HOUSE What the Hell: downtempo, funk with Trampoline

CALIENTE NIGHTCLUB Ladies Night: hip hop, R&B with Invoiceable, MC J-Money

MAJESTIK Breakfast at Tiffany's: hard dance, house with Tiff-Slip, Derkin, Anthony Donohue and guests

MANHATTAN CLUB Industry Night: top 40 dance/R&B

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: Every long weekend with DJ Jazzy; \$1

SAVOY French Pop: mixed with Deja DJ

RUM JUNGLE Industry Sundays: top 40

MON

LIVE MUSIC

BLUES ON WHYTE Jerry Doucette; no cover

SHERLOCK HOLMES (WEM) Tim Becker

DJS

THE ARMOURY Upstairs-house with Junior Brown

BACKROOM VODKA BAR Local Motive: trance, house, breaks with DJ Waterboy, guests

BLACK DOG FREE-HOUSE Indie rock with Penny and the Jets

TUE

LIVE MUSIC

BLUES ON WHYTE Jerry Doucette; no cover

CARTER'S RESTAURANT AND LOUNGE Cinco de Mayo (Mexican celebration): Miguel Neri; 5:30-9:30pm

RED'S The Planet Smashers, Big Wig, Belvedere, Big D and The Kids Table; all ages licensed event; 7pm (door), 8pm (show)

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tim Becker

YARDBIRD SUITE Tuesday Jam Session: Kevin Cook Band (blues); 9pm show; \$3

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Riot Professional Music Productions

BLACK DOG FREE-HOUSE Viva Le Rock: indie rock

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Bashment Tuesdays: Hip hop/R&B/reggae/dance-hall with Bomb Squad, DJ Invoiceable

MAJESTIK DJ Karaoke: open decks with Derkin

THE ROOST Wild and Wet Contest with Female DJ Rhonda; \$1 member/\$3 non-member

ROXY ON WHYTE Hip hop with DJ Vadim (UK), with the Russian Percussion, First Rate, Shortround and Echo

STARS NIGHTCLUB Tattoosdays: Alternative, metal and grooves with Timn and DJ Dr. Rockdablock

URBAN LOUNGE Game Show: DJs from the Bear, 96X, Krock

WED

LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Kimberly MacGregor; 8pm

BLUES ON WHYTE Jerry

VENUE GUIDE

A STARS Upper Fl, 10545-82 Ave, 439-1422

ALBERTA COLLEGE OF MUSIC Muttart Hall, 10050 MacDonald Dr, 423-6230

THE ARMOURY 10310-85 Ave, 702-1100

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BEULAH ALLIANCE CHURCH 17504-98A Ave

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road

BILLY BUDD'S LOUNGE 9839-63 Ave, 438-1148

BLACK DOG FREE-HOUSE 10425-82 Ave, 439-1082

BLUES ON WHYTE 10329-82 Ave, 439-5058

BOOTS 10242-106 St, 423-5014

BUDDY'S NIGHT CLUB 11725B Jasper Ave, 488-6636

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CAPITOL HILL PUB 14203 Stony Plain Rd, 454-3063

CARTER'S RESTAURANT AND LOUNGE 100, 101 Granada Boulevard, Sherwood Park, 449-3765

CASINO (EDMONTON) 7055 Argyle Rd, 463-9467

CASINO (YELLOW-HEAD) 12464-153 St, 463-9467

CHICAGO JOE'S 9604-111 Ave, 479-4040

ETHEL THEATRE MacLab Theatre, 9828-101A Ave, 425-1820/420-1757

ELIMAX AFTER-HOURS 10148-105 St

COWBOYS 10102-180 St, 481-8739

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DARIEN'S 5552 Calgary Trail South, 439-8675

DONNA 10177-99 St, 429-3338

DOUCETTE'S 2nd Fl, 10120-103 Ave, 423-9982

DRUID 11606 Jasper Ave, 454-9928

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-

4545

4 PLAY NIGHTCLUB 10338-81 Ave, 433-7183

FIRST BAPTIST CHURCH 10031-109 St, 452-4454

FOUR ROOMS RESTAURANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-4767

FOUR ROOMS RESTAURANT (ST. ALBERT) 28 Mission Ave, St. Albert, 460-6688

GAZEBO PARK 83 Ave, 104 St

HALO 10538 Jasper Ave, 423-HALO

HAWRELAK PARK 460-1756

HIGHRUN CLUB 4926-98 Ave, 440-2233

JOINT NIGHTLIFE WEM, 486-3013

KINGSTRAIGHT PUB 9221-34 Ave, 433-2599

LONGRIDER'S 11733-78 St, 479-7400

MAJESTIK 10123-112 St, 423-3352

MANHATTAN CLUB 10345-105 St, 423-7774

MCDUGALL UNITED CHURCH 10025-100 St, 732-1262

NASHVILLE'S ELECTRIC ROADHOUSE

WEM, 489-1330

NEW CITY LIRWIN LOUNGE 10081 Jasper Ave, 413-4578

O'BYRNE'S 10616-82 Ave, 414-6766

OSCAR'S PUB 221 Chippewa Rd, Sherwood Park, 467-0052

PLEASANTVIEW HALL 10860-57 Ave, 434-5997

POWER PLANT U of A Campus, 492-8309

QUEEN ALEXANDRA HALL 10425 University Ave

RED'S WEM Phase III, 481-6420

ITCHIE UNITED CHURCH 9624-74 Ave, 435-8170

ROXY ON WHYTE 10544-82 Ave, 439-7699

RUBY SKYE BAR LOUNGE WEM, Bourbon St, 489-6789

RUM JUNGLE WEM, Phase II, 486-9494

SAVOY 10401-82 Ave, 438-0373

THE SECOND CUP 7 Churchill Square

SEEDY'S 10314-104 St, 421-0992

SHERLOCK HOLMES PUB Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice

Howard Way, 426-7784 • 10341-82 Ave, 433-9676 • Bourbon St. (WEM), 444-1752

SIDETRACK CAFE 10333-112 St, 421-1326

THE STANDARD 6107-104 St, 438-2582

STARS NIGHTCLUB Main Fl, 10551-82 Ave, 432-7977

STONEHOUSE PUB 11012 Jasper Ave, 420-0448

SUGAR BOWL 10922-88 Ave, 433-8369

TONIC AFTER DARK 9920-62 Ave, 408-2877

URBAN LOUNGE 8111-105 St, 439-3388

WILLOW SALOON 12912-50 St, 476-3388

WINDSOR BAR AND GRILL 11712-87 Ave, 433-7800

WINDSOR CENTRE Sir Winston Churchill Sq, 428-1414

Y AFTERHOURS 10028-102 St

YARDBIRD SUITE 10203-86 Ave, 432-0428

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Demolition men

Planet Smashers bask in the sun once more with *Mighty* new disc

By DAVE JOHNSTON

Rather than head off into the Jasper wilderness with the rest of the band for some biking and fresh air, Planet Smashers singer Matt Collyer stayed behind to do his taxes. With his financial confessions in order, he's managed to find a park bench to take in some sun.

Despite having recently completed a 36-hour drive across country from the band's home base in Montreal to play a show in the mountain town,

Collyer has a lot of reasons to feel sunny himself. The group's current Grind tour is their first step toward creating their own version of the Warped Tour, with punk rock and skateboarding dashing about hand in hand. Of course, all they've got right now is punk rock, playing venues that won't exactly accommodate a halfpipe. Still, it's in their blood and on their minds.

PREVIEW
SKA

"We want to eventually get to the point where we can have regional skateboarding events going on," Collyer explains. "We want to make something like the Warped Tour, but more Canadian and localized. We could bring out a few big-name skateboarders to a place like Saskatchewan, but we're probably a couple of years away from taking things to that level."

Collyer used to skateboard himself until a spill during a 1999 Sno Jam tour cut his ollie days short. "I used to be pretty good," he laughs. "Then we were on this tour and I was skateboarding all over the place—until I fell down and broke a rib, and I realized that I was probably too old for this."

The Planet Smashers would never strike you as a skateboarding sort of crew; their sound leans more toward the music's traditional roots than

that of their SoCal brethren who have found favour with the younger crowds. Bridging the gap, then, is what has kept the band in circulation for nearly a decade. "We can do a licensed show that's a bit more ska and play these punk rock festivals like [the Warped Tour] where we can be loud and heavy," Collyer says. "Back in 1999, a lot of our friends were graduating, and we realized that if we didn't smarten up and appeal to a wider audience, doing things like all-ages shows, we were done. Mixing things up has helped a lot."

WHEN THE BAND hits Edmonton, Collyer will be scant days away from his 30th birthday, and he's happy. After all in the past few years, the Planet Smashers have become Canada's premier ska band, energizing the popularity of the music all over the globe and helping build the band's Union Label Group, home to a diverse range of unique punk bands and Stomp, Canada's top ska imprint. As well, the Smashers are about to release what many are already considering their finest disc, *Mighty*. Recorded earlier this year, the disc sees the group returning to their shiny party roots, which they seemed to have all but abandoned with their previous album, 2001's *No Self Control*.

"That was a dumb move," Collyer laughs, describing the album's darker

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"At the time, we were playing with people that didn't seem that interested in the music, and we were playing with punk rock bands that made us feel that we should get a little more aggressive. There were some good songs that came out of that, but ultimately I don't think ska was supposed to be dark."

After a light years away, Collyer returns with a better mix of conscious and party anthems. The record is produced by the experienced Rod Warner, who has helmed albums by Aion and Local Rabbits. "The main message of the record is 'Don't give up,'" Collyer says. "We knew that we didn't want to do another party record, and we didn't want to do something dark and moody like the last one. We were in a more positive place. It was like a sunset on the beach."

ONE OF THE RECORD'S highlights is "Explosive," which features the vocals of Neville Staple of the legendary 2-Tone group the Specials—one of the biggest influences on the band. "He e-mailed us, actually, over a year ago," Collyer says incredulously. "He was surfing the Web and he came across our website, and he corrected us on a couple of facts about 2-Tone that we had up there. He should know, I guess. We tried hooking up, but it never worked out, so I e-mailed him to see if he wanted to sing on a song for the album, he said sure, so we sent him a song and did a great job."

Collyer finally met his hero when Staple came to Montreal to shoot the

video. "The guy is amazing," he raves. "I couldn't believe he was so nice. All the girls loved his Jamaican/U.K. accent with the odd Americanism thrown in. He was really easy to deal with, and as long as everything is straight, there's no problem. I thought he'd be a dick, but he was amazing."

With the seal of approval from one of ska's kings and deals to release *Mighty* in American and the U.K. in place, the fortunes of the little indie band from Montreal seem as bright as the sky Collyer sees from his bench in Jasper. "The funny thing is, we'll probably get more commercial play with this record than ever before, probably because we weren't thinking about it like we did on the last one," Collyer says, considering what would be the icing on his cake. "Things are good." ☐

THE GRIND TOUR

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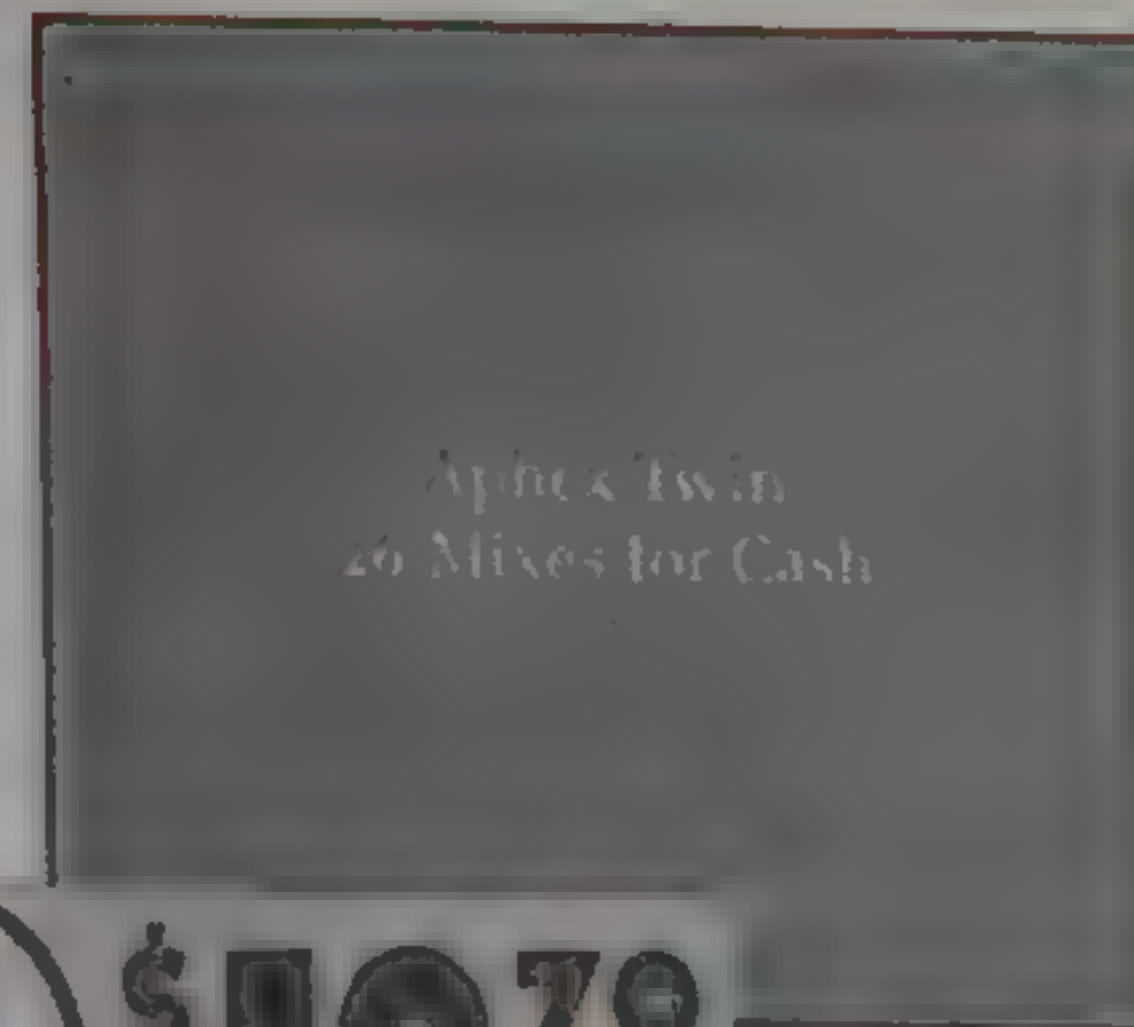
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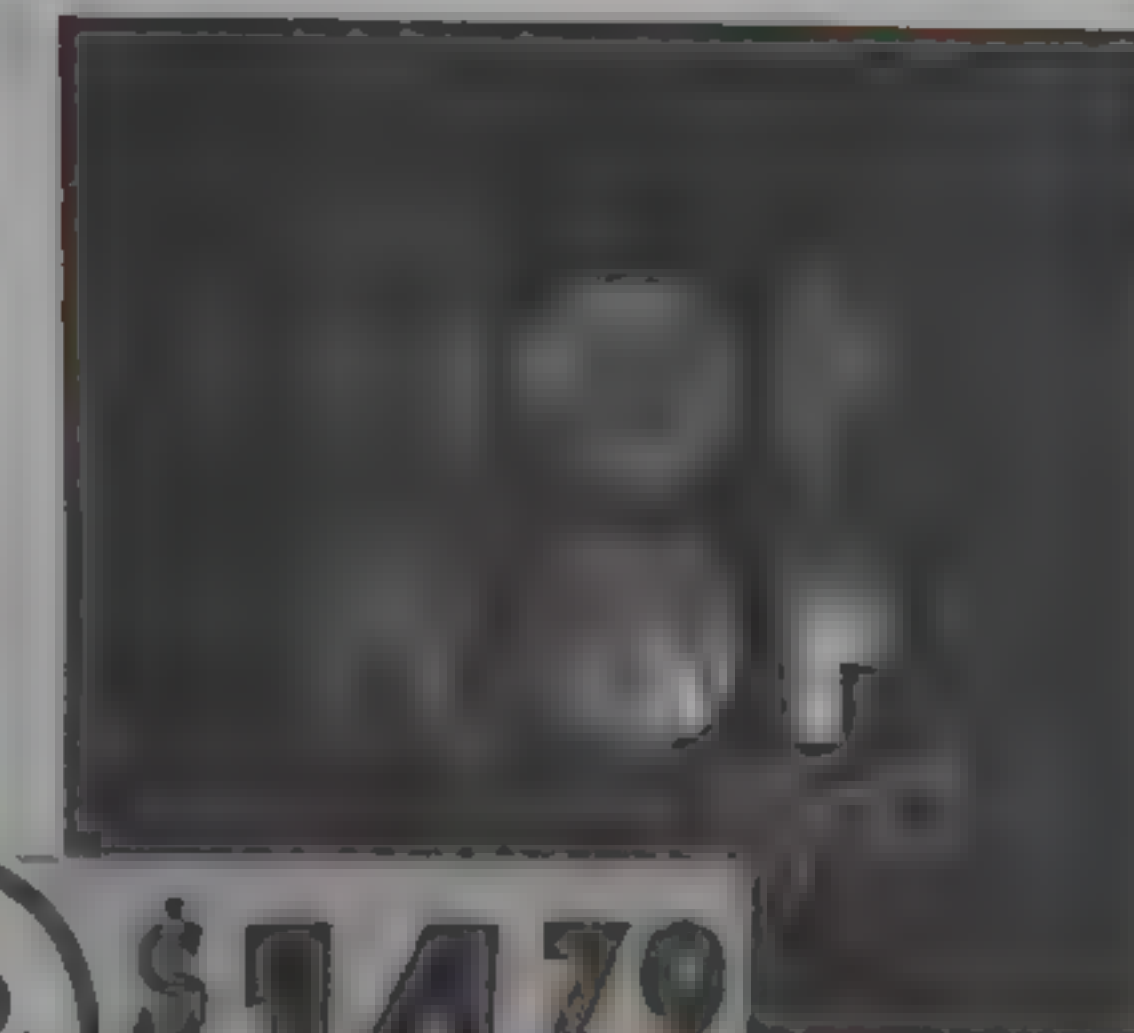
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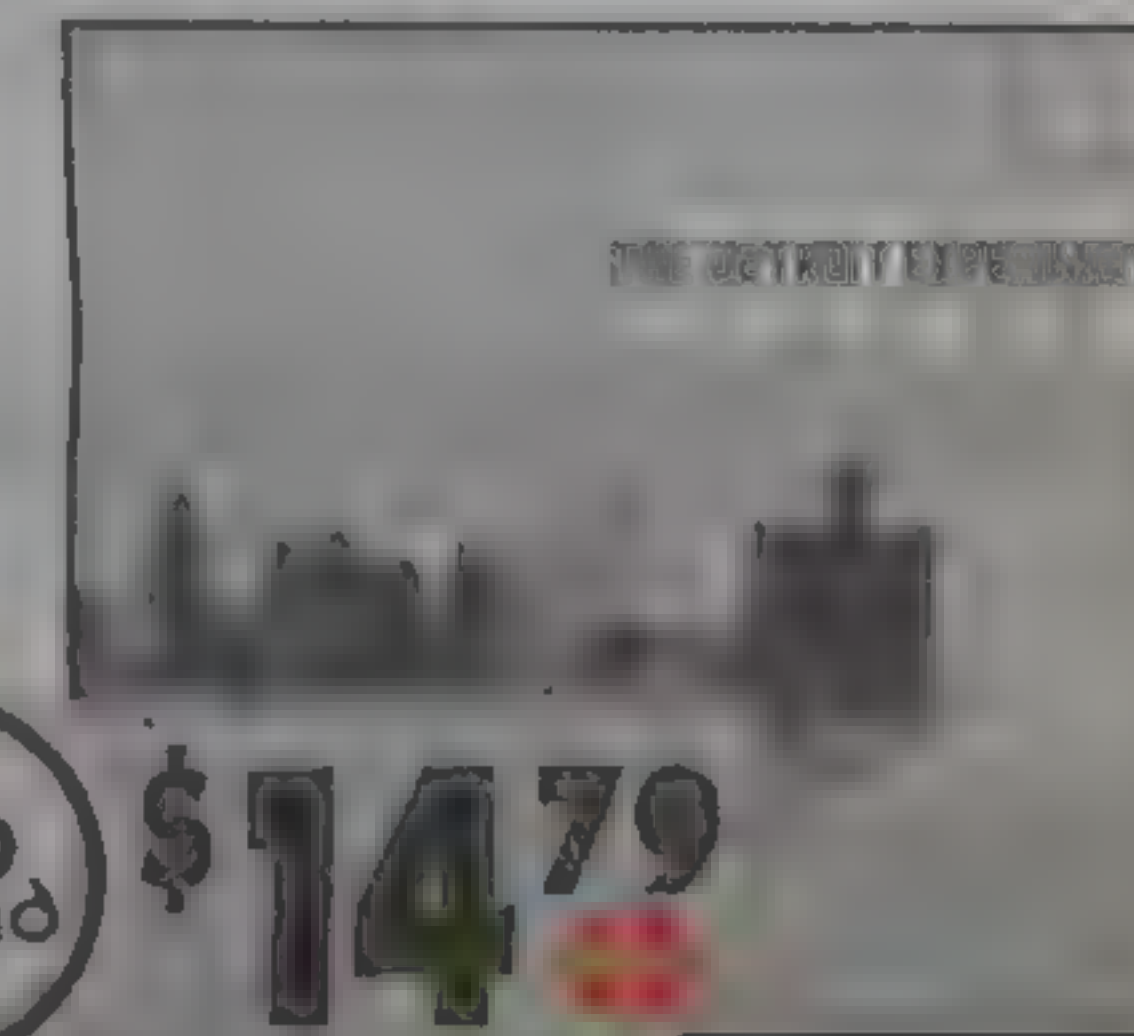
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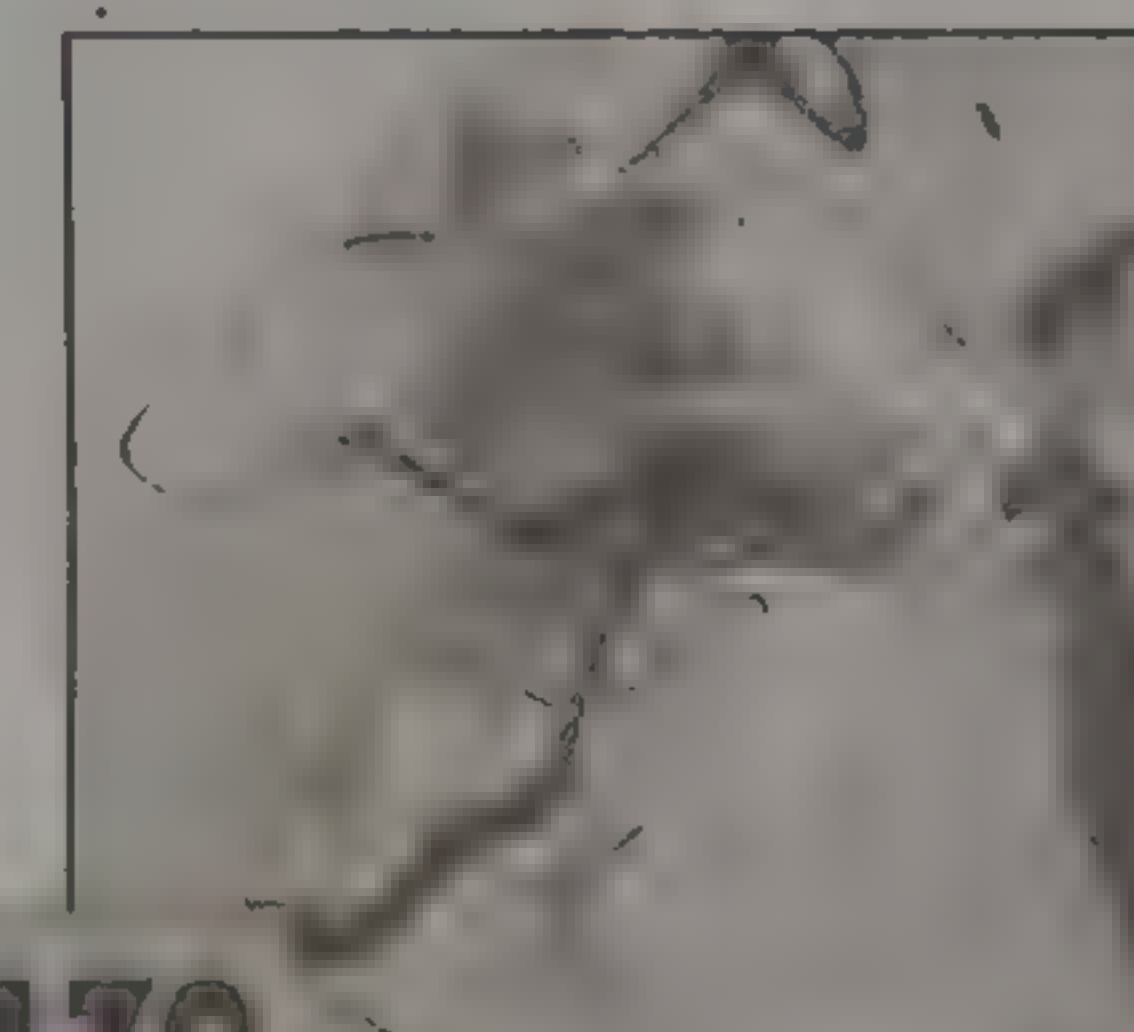
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root down

By JENNY FENIAK

Vendor benders

The Stone Merchants • With the Ancestors • Queen Alexandra Hall • Sat, May 3 Sometimes it's the things that begin most normally that wind up evolving along the most unexpected paths. Take local band the Stone Merchants, for instance, who started out nearly six years ago as a relatively tame and ordinary group, specializing in soulful songwriting backed by your standard-issue electric

bass/guitar/drums combo. But the band's sound soon took on more and more eccentric qualities as the members invited more obscure instruments and ideas into the mix.

"We started experimenting by using a lot of effects and delays and things," says Merchant member John Armstrong. "Tommy would sing through Coke bottles. He also had a real penchant for using a transistor radio."

The Stone Merchants—Armstrong, Al Brant, Tom Roschkov, Kelly Pikula and Vinnie Sanregret—then decided to branch out with a second group, the Ancestors. "The Stone Merchants play actual songs," Armstrong explains, "whereas the Ancestors is an improvisational group—we never do the same thing twice. The Ancestors are more of an in-the-moment, off-the-cuff kind of creative outlet. In fact, we've actually used work that was created by the Ancestors to turn into songs for the Stone Merchants."

The Ancestors stray even further

from the beaten path as its members find and learn new instruments. Armstrong, for example, has begun playing the theremin, the electronic instrument that provided the otherworldly tremolo on songs like the Beach Boys' "Good Vibrations" and the theme songs of both *Dr. Who* and *Star Trek*. "Fishbone had one when I saw them in town," says Armstrong. "[Angelo Moore] just sort of flies in and does karate chops on the thing and makes all kinds of wild noises."

Bandmate Roschkov has also been experimenting with new instruments, including the erhu, a two-string Chinese violin that Armstrong says he doesn't play in any sort of conventional manner. Once upon a time, Roschkov sought lessons from a couple of authentic players but was flatly refused once he revealed what he planned to do with the instrument.

The all-day show (staged in conjunction with the Edmonton Small Press Association) will consist of workshops and supper before a rousing per-



The Stone Merchants

formance by both bands. "Having played in various festivals over the years, we've all been involved in workshops," says Armstrong. "So we thought, 'Well, we can put on our own workshops.' We have to pull in and set up our gear anyway, so why not invite an audience by and sort of take a look at all of the different things that we do as a performing group?"

Piper activity

McCuaig • Sidetrack Café • Thu-Fri, May 8-9 The self-proclaimed road warriors of McCuaig are making it back to their home base of Edmonton for a very special show. They're recording a live album that will be made up of performances of songs from their first three albums—along with a few new ones just to mix things up. And while they're a local band, their Edmonton performances are few and far between. "Last year, after doing our taxes, we had played 265 nights of the year,"

says John McCuaig, noting that only three or four were in Edmonton.

The group spent the remaining 261 nights playing everything from benefit concerts to gigs in obscure land lots in Invermere, B.C. The band attracts a very diverse crowd, from Celtic lovers looking for their fill of bagpipe music to rock 'n' rollers and reggae fans. Still, the bagpipe player, kilt-wearing McCuaig insists they're not a Celtic band but a fusion of acoustic influences—hence the symbolic plaid mushroom that follows the group. "The plaid mushroom goes everywhere," he says, "and yes, you're probably thinking of what we're talking about. A lot of people, when they see our band and they hear us, they expand their minds."

And it takes an open mind to understand how a band can be anything other than Celtic when their frontman is a bagpipe player. But as McCuaig puts it, "I take a traditional instrument and bastardize the hell out of it." ☐

Carnival of Shrieking Youth

Continued from page 22

open mind and there seems to be more camaraderie. We also like the fact that we'll be reaching a younger audience. I think that's a real flaw with the whole bar thing—a lot of the kids that want to come and check out local bands can't because they're underage. I've been teaching guitar for 10 years and I've never been able to invite any of my students."

And although they may not be old enough to swill beer or suck on cigarettes in most of this city's live venues, it's the kids who are actually buying a lot of the music these days. Just ask the thousands who crammed into Skyreach last week for the Avril Lavigne show.

KEVIN KOSSOWAN of My Sister Ocean, who close out the festivities on May 9, agrees. In addition to playing this year's festival, MSO was

instrumental in choosing some of the bands. "Karl had contacted us to play the festival back in November," he says, "and we had played a few high schools as part of our CD release schedule. What we did was set up a series of events where we headlined the battle of the bands and judged them as well." Four winners were recruited from those competitions and earned berths at COSY.

"It's also a departure from the regular club-type shtick," says Kossowan. "We've done four all-ages shows in a row and they've all been great. Actually, I think it's more fun to play all-ages shows. It's also great to empower local acts—especially the younger ones. We wish that we had access to something like this when we were in high school."

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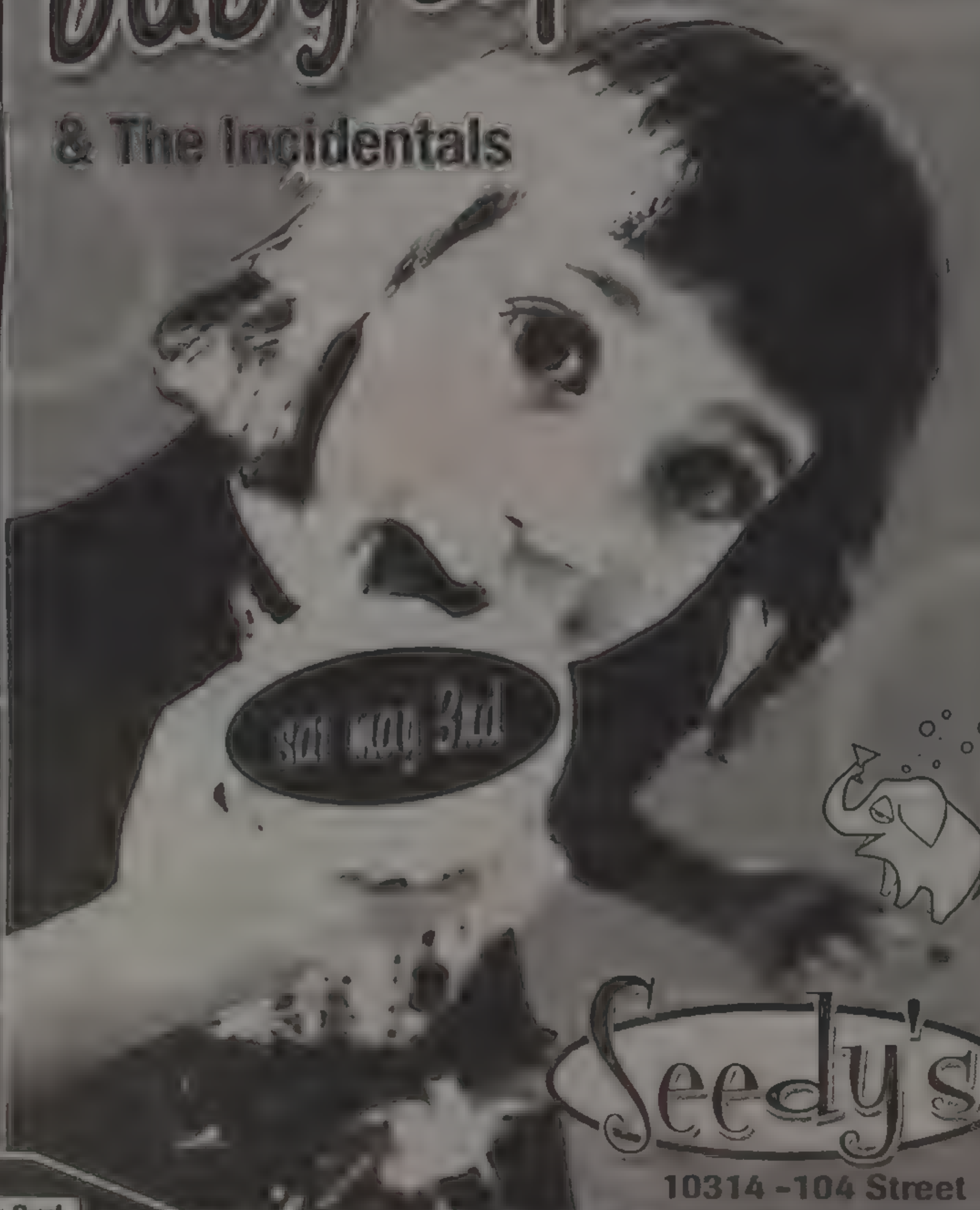
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By DAVID STONE

PROTECT ya neck

It was a minor headline, a blip on the ticker of the American news channels.

With little fanfare, the U.S. government passed the PROTECT ["Prosecutorial Remedies and Other Tools to End the Exploitation of Children Today"] Act. On its own, it's not necessarily an evil set of laws, but tacked on the end of it is the Illicit Drug Anti-Proliferation Act of 2003—an altered version of what was previously known as the RAVE Act.

When the U.S. Senate tried to push the RAVE Act through last fall on its own, the bill—which appended the original "crackhouse" law that federal drug enforcement agents tried to use to prosecute rave promoters and the venues that were rented to them—failed to find support when the American club community mobilized with the civil liberties lobby to fight it.

If you've never heard of it, the RAVE Act originally targeted "alcohol-free venues," characterized by the fact that they sold things like glowsticks and bottled water, which were dubbed "drug paraphernalia." Thanks to the pressure exerted by the Electronic Music Defense Fund, the American Civil Liberties Union and other like-minded organizations, those items were struck, as well as the inflammatory acronym.

As Judith Lewis noted in a story for *L.A. Weekly*, when the new bill was reintroduced to the Senate back in January, the creator of the bill, Senator Joseph Biden (D-Del.), admitted that venues and promoters had "legitimate reasons for selling water, having a room where people can cool down

after dancing or having an ambulance on hand," and said that efforts by promoters to promote public safety could not be used against them. "In no way is this bill aimed at stifling any type of music or expression," he said, referring to the EMDEF's counter attack. "It is only trying to deter illicit drug use and protect kids."

While the club community was able to redirect the language of the bill—which they are taking as a victory for civil rights—there is still a question of how the law will be applied. "It's hard to imagine any district attorney going after the Dodgers for someone smoking marijuana in the stands," William McColl, director of national affairs for the Drug Policy Alliance, told Lewis. "The question is, who is it going to target? Is it going to be applied selectively to African-Americans? To unpopular types of music, such as hip-hop? To gay and lesbian clubs? We don't know. We're watching it carefully."

It's easy to sit back and figure that this is an American problem, that up here in libertarian Canada, we don't have this problem. Well, several cities over the past few years have already tried to outlaw things like raves—to the point where the culture has erased the term from its vocabulary as passé and loaded. Given the enormous influence of American culture and politics on countries such as ours, though, it's not unrealistic to think that a similar law could crop up in the House of Commons, especially when the question of national security comes up.

Think of it—any way you look at it, drug use is a serious public issue. It's something that needs to be dealt with, because as idealistic as we can be, people will abuse it. However, it's also a health issue, like alcoholism, and needs to be treated as such. Fighting drugs as a cause for national security—especially when law enforcement can connect the manufacture and trafficking of illicit substances to organized crime and terrorism—suddenly changes the issue. And in such a zealous rush, it doesn't really matter who gets in the way.

Hopefully, the debate over how to best deal with the issue of illegal drug use and club culture has evolved here in Canada, that the lawmakers and the officers who serve them have realized that co-operation and education are the best weapons, not aggressive and blind enforcement. People should be able to transform their lifestyles with freedom, not fear.

Purely mistaken

Last week, I wrote about how Pure has found a new home just off Whyte Avenue. Well, it turns out that it's only half-true. Next Friday, May 9, the folks behind Pure are staging a special event at Muses Hair Salon to celebrate their grand opening, and that this isn't the new home of Pure at all. Nor will the location, in any way, shape or form, become a bar, but a pleasant place to get your hair done. As well, the event is open to Pure club members and their guests, and isn't intended as a public event. I apologize for any inconvenience this may have caused anyone.

On a cheerier note, last Saturday's Futureshock 2003 was a resounding success. Hardcore DJ Lego took the top prize in the DJ competition, although he faced a remarkable field of peers in every genre, from house to breakbeat. It was an excellent opportunity to introduce new talent to local audiences, and I'm sure we'll see lot of these guys playing around town in the near future. Tune into BPM on CJSR this Saturday to hear a sample of Lego's hardcore madness.

And some cool upcoming gigs, as well. Deep Dish is confirmed for the Manhattan Club (formerly Bronze) on Thursday, May 15, followed by Mauro Picotto at Red's on May 29. The same night, San Francisco house legend Mark Farina returns to town, this time down at the Standard as part of the Smirnoff Experience. Ticket details to come. ☐

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9. 50 CENT

Get Rich Or Die Trying

10. LISA MARIE PRESLEY

To Whom It May Concern

NEW SOUNDS



THE YEAH YEAH YEAHS
FEVER TO TELL
(INTERSCOPE)

On their Touch and Go-issued EP, Noo Yawk indie darlings the Yeah Yeah Yeahs only hinted at their potential, relying mostly on bombast to get your attention. You still wanted to turn it up, though, because damn, did it ever feel good. Now prepare to cream your jeans, because the band's major-label debut, *Fever to Tell*, is what rock music needs right now—swagger, groove and sexy style. The music might echo groups like Joy Division, Gang of Four, the Buzzcocks and Blondie, but it sounds fresh and reinvented in the trio's hands. As solid and accomplished as it is, though, the core of this album isn't so much the music as it is singer Karen O, who snarls and screams through caustic disco ass-kickers like "Date With the Night" before switching on a sultry pant on the wiry and atmospheric "Maps" without making it sound like a reach. It's her performance that catalyzes the electrical storm of drummer Brian Chase and guitarist Nick Zinner and makes this album infinitely listenable. I've got a fever, and the only cure is more Yeah Yeah Yeahs! ★★★★★ —DAVE JOHNSTON

NEW
FRENGERS
(SONY)

There are some truly scintillating moments on this album. From the oh-

so-busy guitar layers of "Snow Brigade"—which, despite the cold title, could be the summer song of the year—to the nine-minute guitar drone-out of "Comforting Sounds" (which, ambitiously, is the first single), Mew combines a strong melodic sense with an ear for moody guitar soundbeds that owe a lot to the Britpop that was popular a decade ago.

Maybe it's the secret Smiths fan in me, but the high-pitched vocals of Jonas Bjerre, which come off as a crossover between classic Yes-man Jon Anderson and Built to Spill's Doug Martsch (albeit with a heavy Danish accent), offer an interesting contrast to the guitar noise that weaves its way through most of the band's songs. In fact, the only song on the album that doesn't work is the needless lounge jazz number "Symmetry" with guest vocalist Beck Jarrett. Maybe these Danes decided they wanted to do something decidedly Scandinavian, to come off like a new Sigur Rós or Björk or something. But for the most part, when the band sticks to the layers of guitars, they offer a real interesting listen. ★★★★★ —STEVEN SANDOR

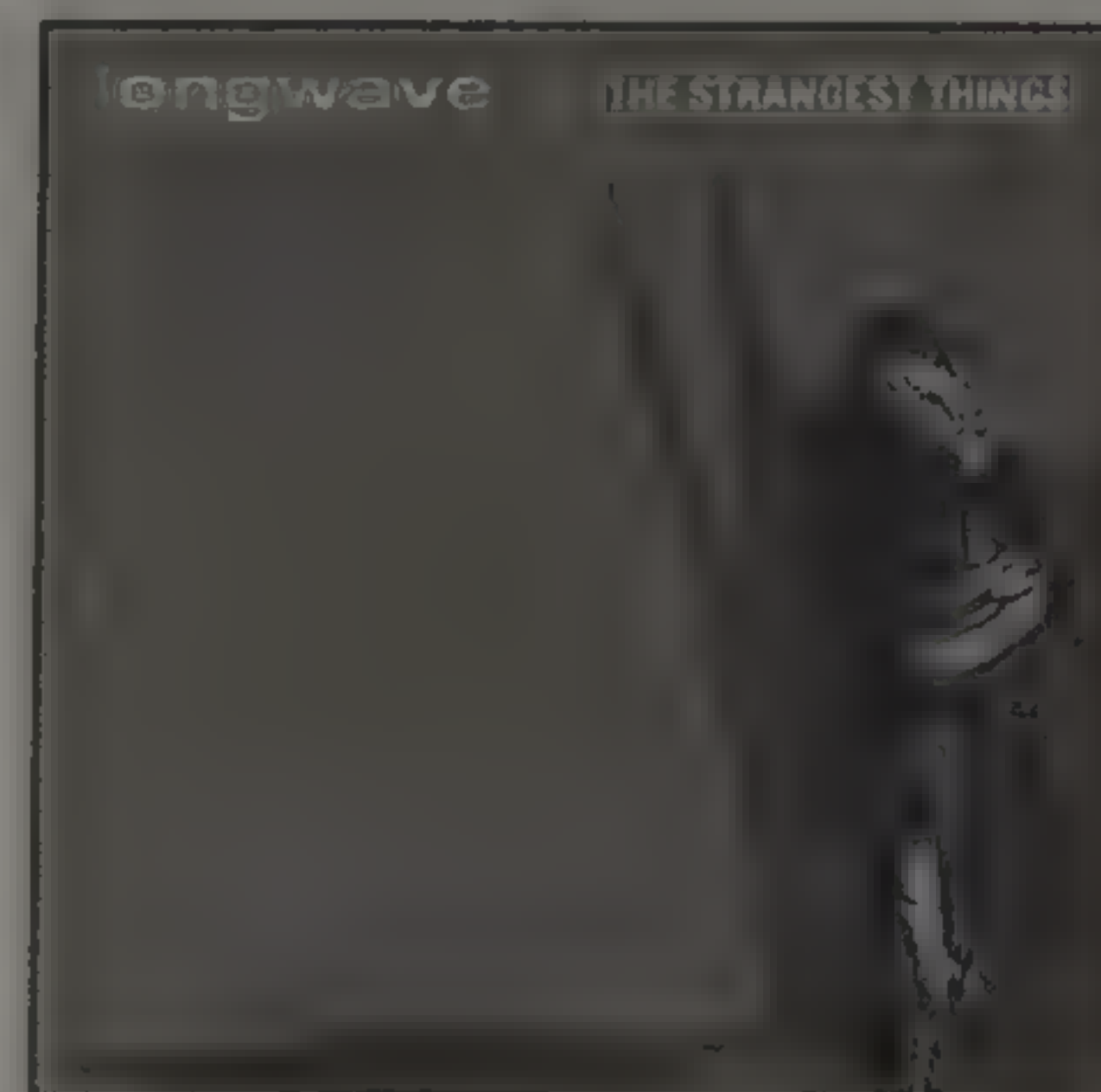
LITTLE BABY CUPCAKES
LITTLE BABY CUPCAKES
(INDEPENDENT)

One thing about indie rockers always confuses me: do they play sloppy on purpose or can they simply not play? That same thought crossed my mind as I listened to the new self-titled long-player by Edmonton's own LBC. On the one hand, the CD is chock-full of good songs and genuinely original ideas; yet on the other, it sounds like it was mastered in a brick shithouse and looks like it was manufactured in someone's basement.

There are some good ideas floating around here, though. "Take It Off/Get It On" emulates the Stones at their coked-up, sexed-out 1970s best, "Little Note" is quirky and melodic, and album closer "Nothing Makes Me Happy" is a spacy, psyche-

delic lullaby. Lyrically, the band hits the nail on the head with "Small Scene," which should speak to pretty much anyone who's ever run into an ex. "Everyone in Edmonton, slept together," laments the vocal. Indeed, it's a small world, after all.

It's obvious that these guys are capable of more than what's represented here. I just wish that they'd have dropped a little more cash on the project. (*Little Baby Cupcakes* play Seedy's on Saturday, May 3) ★★★ —JERED STUFFCO



LONGWAVE
THE STRANGEST THINGS
(RCA)

Longwave acknowledges some of its fellow New York bands in the liner notes of their second disc, and the pulsing reverb and surging echo of "The Ghosts Around You" owe much to the Sheila Divine, while the drum-driven plea "Everywhere You Turn" is a Strokes-ish gem. But *The Strangest Things* is refreshingly original, its moody melodic swells crashing around plaintive lyrics, sucking you in like a riptide.

The band's wash of sound crests with the first track, "Wake Me When It's Over," a melancholy '80s Britpop song, with Steve Schiltz's lulling vocals surfing along a Smiths-style riff. "Pool Song" is a wistful slice of '70s rock, swirling chords mingle with the yearning words of "Tidal Wave" ("The hardest thing you ever gave away is the

hardest thing to keep") and the foaming, pounding rhythms of "Exit" ripple away into the sonic stillness of the last two tracks. Each song on this disc is a gush of sparkling, azure pop rock splashing through your speaker. ★★★★★ —BRIAN GIBSON

FEMBOTS
SMALL TOWN MURDER SCENE
(JUNKSHOP PRODUCTIONS)

First off, the FemBots are two guys. Two human guys. Secondly, *Small Town Murder Scene* has nothing to do with Broken Social Scene, who cut Canada's alternative album of the year (according to Juno voters). The FemBots are too idiosyncratic for that. Moving away from what they call the "cut-and-past bugetronica" of their debut record, 2000's *Mucho Ciudada*, Toronto's Brian Poirier and Dave MacKinnon have embraced mainstream musical staples like acoustic guitar and piano on their follow-up.

But *Small Town Murder Scene* is far from straightforward roots. "The Transit Song," for instance, segues from a meditative acoustic guitar intro to static-tinged falsetto crooning from a friend's decades-old family home recording, then with crunchy electric guitar morphs into something like Neil Young's soundtrack for Jim Jarmusch's film *Dead Man*. Other tracks have a Richard Buckner feel. Some showcase the duo's noir-ish, folksy songwriting. And some are plain weird, like "Mom's Ether Blues," with its memorable refrain "My mom's been drinking ether." The FemBots are still into electronic bleeps, answering machine messages and assorted found sounds, but with help from the Weakerthans virtuoso drummer Jason Tait (who plays bowed saw on the album!) and Julie Penner (who plays violin for Ron Hawkins and Bob Wiseman), they've managed to put some windows and doors on their magic bus. ★★★★★ —DAN RUBINSTEIN

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**THE BASTARD SONS
OF JOHNNY CASH
DISTANCE BETWEEN
(ARTEMIS/ULTIMATUM)**

Some name, eh? Admit it, even if you're not big on C&W—or Johnny Cash, for that matter—some band names just work, don't they?

In actual fact, like their legendary namesake, TBSOJC aren't nearly as slick as most of the modern country acts treading the boards these days, which is a good thing. For one, their vocal harmonies have a streak of individuality to them, as opposed to the too-perfect "sweetened" harmonies stamped all over modern country—not unlike some radio station's ID spots, where the call letters are sung flawlessly (i.e., without personality).

But you know what? A more accurate name for the group, based on their overall sound, might be the Bastard Sons of Bruce Springsteen. Of course, chances are the Boss would sue their asses off if they tried anything like that—but there's no denying lead vocalist Mark Stuart's delivery affects more than a few Bruce-isms, while the music bears more than a passing similarity to Brooce circa *Nebraska*, albeit with more texture.

Still, *Distance Between* feels more like Gram Parsons than it does Don Henley, which is reason enough to give it a spin. Hell, Steve Earle would be proud to call these boys his bastard sons. 'Nuff said. ★★★★★ —T.C. SHAW



**CHARLIE HUNTER QUINTET
RIGHT NOW MOVE
(ROPEADOPE)**

I went through a period about seven years ago when just about the only thing I wanted to listen to was soul jazz—I just couldn't get enough of those endless, funky instrumental jams that guys like Jimmy Smith, Richard "Groove" Holmes, "Big" John Patton and Lou Donaldson were recording, seemingly around the clock, for Blue Note, Prestige and Atlantic back in the late '60s and early '70s.

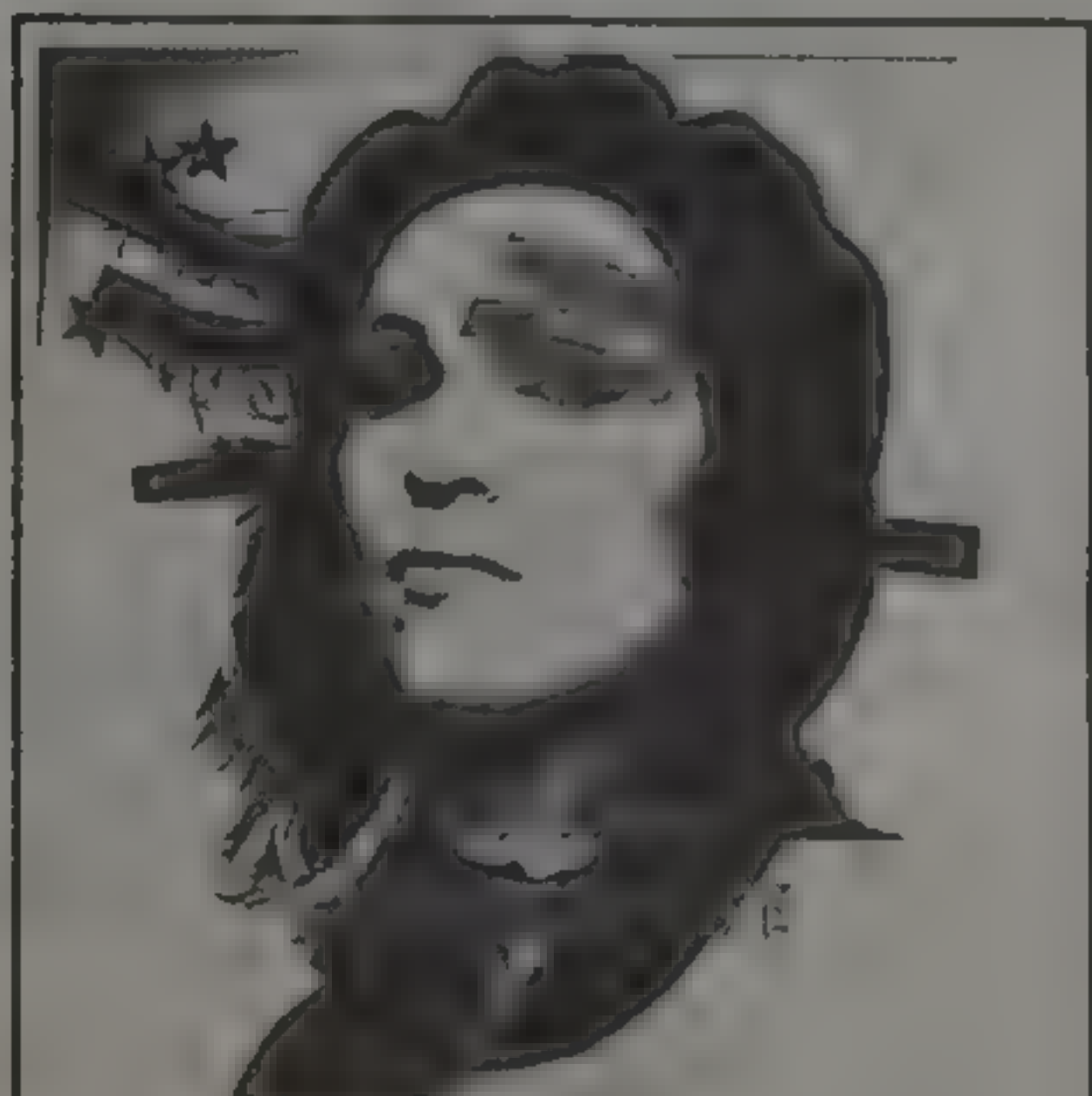
It took me about eight months of cold turkey (spent listening to Chopin preludes and George Jones records) to shake the habit, but I fear that the Charlie Hunter Quintet's new disc, *Right Now Move*, has caused me to fall off the wagon all over again. With tracks bearing names like "Whoop-Ass" and "Freak Fest," *Right Now Move* has the fun, cocky attitude of classic soul jazz, combined with enough new-school musical experimentation, courtesy of harmonica player Gregoire Maret, Jazz Passengers trombonist Curtis Fowlkes and Hunter's own effortless, Grant Green-like guitar playing, to make this 13-track collection something more than a retro exercise. My favourite track: "Winky," on which Hunter and his cohorts really do seem to be winking at the listener as they take

the melody down a series of delightful twists and turns. ★★★★★ —PAUL MATWYCHUK

**ASHLEY MacISAAC
ASHLEY MacISAAC
(DECCA)**

Signed to a new label for his fourth studio album and under the direction of producer Roger Greenawalt (No Doubt, Nils Lofgren) and co-producer Kevin Killen (U2, Peter Dinklage), Cape Breton's nasty boy violin virtuoso delivers his most radio-friendly CD yet. MacIsaac plays fiddle throughout and even provides surprisingly rich and accomplished vocals on six of the tracks.

It's clear Decca wants to sell this album to radio. Most songs were written by other people and half are sung by other vocalists—like MacIsaac's sister Lisa, Mary Jane Lamond (of "Sleepy Maggie" fame) and Terry Radigan. Dallas Smith of Default sings Paul McCartney's classic "Mull of Kintyre," which swells beautifully into full chorus and orchestration. The list of writers, musicians, arrangers and producers crowd the liner notes but that's not necessarily a bad thing. MacIsaac has broadened his musical tastes of late from Celtic to disco and electronica and it's likely this CD will have wider appeal. There are clear nods to American country music with "Save Me From Tomorrow" and "Captain America," as well as ballads and pop numbers like "I Don't Need This" and "Grapes." Fret not, Celtic fans. He still offers a few jigs and reels. ★★★★★ —LISA GREGOIRE



**MADONNA
AMERICAN LIFE
(MAVERICK)**

It's strange that we should find the Queen of Pop dropping the crown and donning the garb of a revolutionary on the cover of *American Life*. For more than 20 years, Madonna has redirected the flow of pop music—and pop culture—but on her 10th original album, she appears more interested in overthrowing her own persona.

Simply put, this is the flipside to both the mirrorball glitter of *Music* and arguably her strongest album in the 1990s, *Ray of Light*. Which means she's opened up her diary, strapped on a guitar and plunged into producer Mirwais Ahmadzaï's digital blender. While she bitches about the price of celebrity on the title track, she also coos about her husband, director Guy Ritchie, on songs like "Love Profusion," and manages to do both while sounding completely desensitized. As intimate and spiritual as Madonna may be trying to be on this record, instead she sounds flat and mawkish, splashing around more style than substance and coming up even shorter than ever. The only

hints of her sarcastic pop charm are present in the propulsive groove of "Hollywood" and "Die Another Day."

In some weird, masochist fashion, Madonna might even be aware of this fact. "I tried to stay on top, but somehow I forgot," she sings on the title track, just before she plods into an abominable rap about Pilates, lattes and how things are never what they seem. Well, if it looks like a turd, then what else is there? ★★ —DAVE JOHNSTON



**SOUNDS FROM THE GROUND
NATURAL SELECTION
(NUTONE)**

Long, lingering tracks filled with laid-back beats and cybernetic (but quiet) vocals that create a mellow-sounding album that blends into the background of your mind: that's what *Sounds from the Ground's Natural Selection* offers.

The disc takes ambient dub and somehow manages to chill it out even more, resulting in music that verges at times on being too sedate for its own good. *Sounds from the Ground's* brand of minimalism doesn't lack sound; it just avoids unnecessary noise. Still, the end result doesn't stand up on its own, and even the most upbeat song, "I Forgive Me," doesn't draw enough attention to itself. There's nothing on *Natural Selection* that's worth listening to directly, but it ought to fill in those gaps in conversation without distracting anyone toward more interesting goings-on on elsewhere in the room. ★★ —JAMES ELFORD

**SILVERSTEIN
WHEN BROKEN IS EASILY FIXED
(VICTORY)**

When hardcore and emo get drunk and throw off their differences for a night of passionate hot action, bands like Silverstein are created. Filled to the brim with a fairly typical tight-fisted brand of angry melancholy, the lyrics on *When Broken Is Easily Fixed* are like self-inflicted wounds that bleed emotions. Listening to Silverstein is like reading the diary of someone who's just gone through a nasty break-up; the accusations and the whining flow like a mighty river.

Silverstein knows their audience and plays to them through careful intermingling of hardcore and emo conventions. Quiet melodies accompanied by droning vocals mix with grating screaming over driving guitars as the band coughs their heart onto their music for all the world to see. Silverstein doesn't try to slap the listener across the face with their own greatness (although they frequently confuse screaming with emotive singing); the result is a well-executed disc that will certainly strike a chord with any listener who's still dwelling on their last failed relationship. ★★★★★ —JAMES ELFORD

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classical notes

BY ALLISON KYDD

Bonds... musical bonds

Twenty-seven-year-old violin virtuoso James Ehnes makes it his mission to bridge the "genre gap." "Kids grow up learning that classical music is not fun to listen to," he said when he appeared as guest soloist with the Edmonton Symphony Orchestra's Master's Series earlier this year. The problem's not the kids, he thinks. Adults teach their own limitations.

Georgina Williams, also under 30, is

a gospel, classical and jazz singer (as well as a composer and prize-winning concert pianist) who sees playing music as an attempt to bridge the generation gap. She grew up on classical music, she says, but doesn't limit herself to any one genre or instrument. Neither has she felt any pressure to make up her mind. "One aspect of the arts teaches you about others," she says. "They all come out of the same root, like one tree with different-coloured fruit."

She enjoys shattering stereotypes, but doesn't take credit for her amazing versatility. "In all honesty, [I] can only credit God for that," she says. "When God gives you a talent it's bottomless and shoreless. It takes the pressure off to let go, let it happen... share what's in your heart." In her April 27 concert at Beulah Alliance Church, imaginatively titled *From Gounod to Gospel*, she offered something for everyone: "European music with African drumming and dancing," and her own "original gospel material with live string orchestra."

Speaking of bridges, the Kiwanis Music Festival (which began on April 23 and continues until May 7) received approximately 3,000 entries, which translates into 10,000 to 15,000 participants from Edmonton and surrounding centres filing through the doors of Grant MacEwan's Alberta College building and overflowing into McDougall United Church next door. "It's a fantastic venue," says festival organizer Paul Bourret of Alberta College.

For many children, music festivals are a rite of passage, but adults are getting into it as well. They "may not have had the opportunity or the money to study music when they were young," says Gina Williams, but it's never too late. There are both competitive and non-competitive classes, and Bourret says "the adjudicators are among the best in Canada."

Two concerts at Muttart Hall complement the festival whirl: *Sing a Rainbow*, the Schola Cantorum Choral Program's Spring Concert, Saturday at 2 p.m.; and, this Sunday at 8 p.m., a

piano concert by Hung-Kwan Chen, the distinguished artist-in-residence at Calgary's Mount Royal College. The Schola Cantorum concert is an opportunity to highlight the program's primary, intermediate and women's choirs individually and together.

Playing opposite Schola Cantorum is yet another children's special, though this time most of the children will be in the audience. The Edmonton Symphony Orchestra presents its last Symphony for Kids program for this season, *Every Cowboy Needs a Horse*, featuring Miss Molly and the Tumbleweeds.

On Sunday at 3 p.m. at McDougall Church, the whole "family" of Cantillon choirs performs the kind of varied classical program audiences have come to expect from director Heather Johnson. As well as bridges between genres and generations, there are links between musical institutions. Johnson herself is one of these links, since for a time she co-ordinated the Schola Cantorum program. Furthermore, Schola itself

was conceived as a "feeder choir" for Edmonton's first professional choir, Pro Coro Canada.

A similar link was on display on April 30, when a concert at Convocation Hall brought together the Edmonton Youth Orchestra's Intermediate Orchestra and the Cantillon Chamber Choir. The concert also featured cellist Jeanie Kim, winner of the Intermediate Strings class from the 22 Annual Northern Alberta Concerto Competition, held at Muttart Hall in January. The youth orchestra's final concert of the season comes up on May 10, this time featuring the Senior Orchestra and the winner of the Senior Strings class.

With so many young people on my dance card this week, I've scarcely room to mention adult fare, such as Piotr Paleczny playing Chopin's famous Piano Concerto No. 1 in E minor for the Metamorphosis Series, Friday night at the Winspear. Also on the program are Panufnik's *Old Polish Suite* and Tchaikovsky's *Serenade*. ♡

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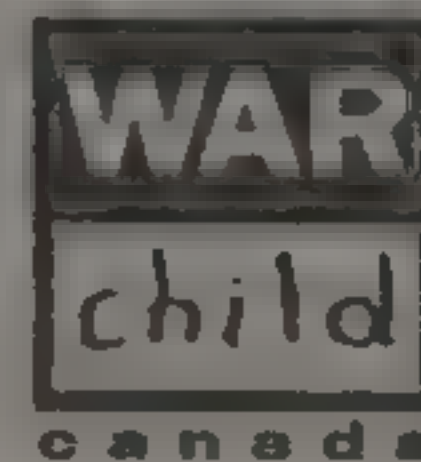
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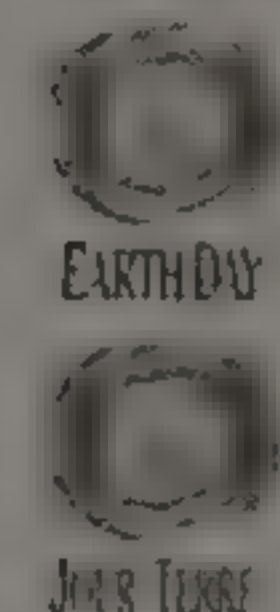
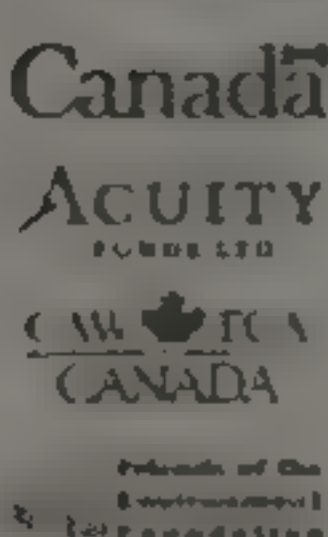
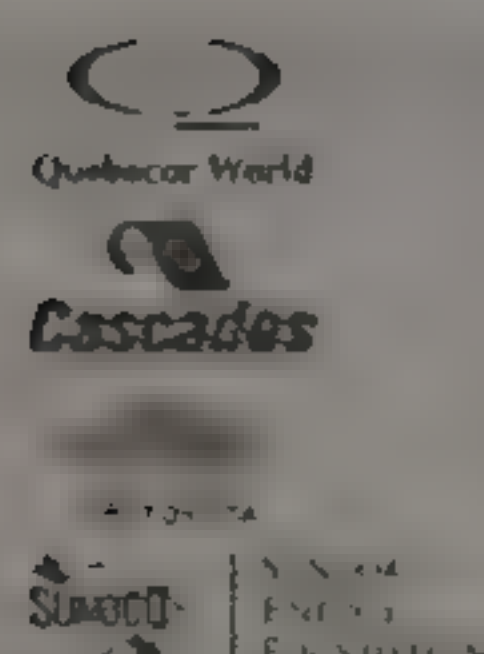
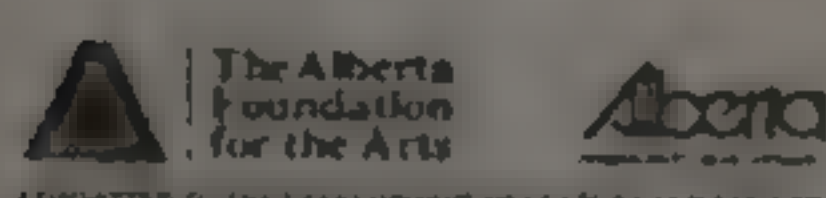
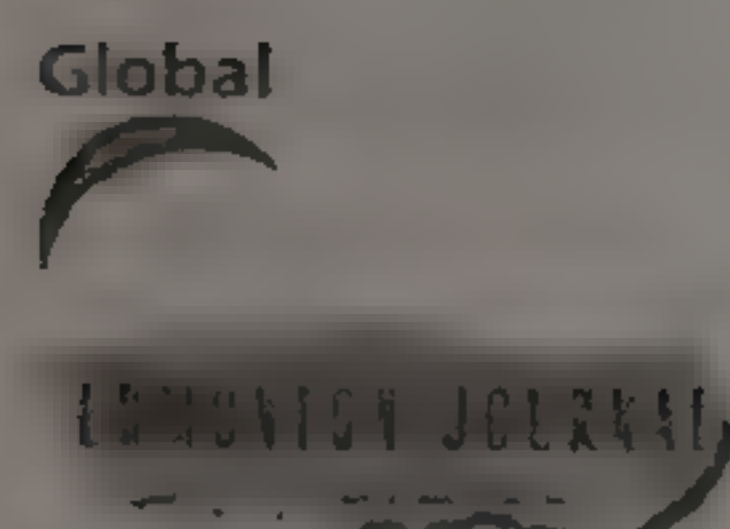
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Savannah whites

Nowhere in Africa has pretty landscapes but dislocated drama

By BRIAN GIBSON

Nowhere in Africa arrives in Edmonton with the dubious pedigree of having won this year's Best Foreign Film Oscar. Lately, the Academy's track record for selecting the world's best non-American film is spotty at best (and let's not even touch on the controversial nomination process or eligibility rules). None of them have been dogs, but some of the prize winners have been a mongrel lot. So, from a field that included the Mexican melodrama *The Crème of Father Amaro*, Zhang Yimou's Chinese martial arts epic *Hero* and Aki Kaurismäki's Cannes hit *The Man Without a Past*, how does this year's German winner rate?

Well, I haven't seen the other nominees, but Caroline Link's film (based on Stefanie Zweig's autobiographical novel) is a pretty but unsatisfying trifle, its graceful camerawork and fine acting unable to make an oddly flat story shine. In other words, the recent criticism levelled at the Academy for giving the Oscar to a heartwarming family drama rather than a more innovative or challenging film seems warranted.

In 1938, encouraged by her hus-

band Walter (Merab Ninidze), who is working on a farm in Kenya, Jettel Redlich (Juliane Köhler) and their daughter Regina (Lea Kurka) escape the growing anti-Semitism in Germany, emigrating to Africa. There, with the aid of their loyal cook Owuor (Sidede Onyulo), the parents eke out a living by farming while Regina learns local villagers' language and customs. But Jettel finds herself alienated in this strange new world, while Walter feels increasingly estranged from his cold wife.

Nowhere in Africa is basically a fractured love story. Link clearly feels a close connection to the landscape; the camera adoringly pans, cranes and zooms over it, giving the audience sweeping panoramas of the golden-hued savannah and the shimmering, mountain-shadowed lakes of the Rift Valley. Regina is smitten with Kenya, particularly as personified by tall, quiet Owuor. The primary romance, though, is the tense, threatened marriage of Jettel and Walter. Yet their relationship is only sketched out with tepid dialogue and heated arguments; there is an onscreen spark between Köhler and Ninidze, but too often there seems to be little more to their melodramatic marriage than sexual frustration or self-sacrifice.

THERE ARE SOME NICE moments in the film. The opening scenes contrast Regina's un-rosy memories of Germany as a snowbound "dark place"

and a boy cycling along sun-dappled roads in the supposed "dark continent." The nuances of Jettel's friendship with fellow expatriate Süsskind are deftly illuminated. Regina's cross-cultural education is subtly traced, from Owuor teaching her Swahili to

REVUE FOREIGN

her time in an English boarding school, where she is still treated as a Jewish outsider and realizes she feels more of a kinship with Africans than their British colonizers. But family conflicts are rarely resolved, Regina's first understanding of death is quickly passed over, her voice-over narration fades away and her intriguing pubescent relationship with local boy Jogona is never explored.

The camera shots seem to be out

of a *National Geographic* special on Kenya, lacking insight into the crowds of people walking along Nairobi streets or any angled takes that would convey a child's perspective on this wonderfully strange new environment. The dearth of context in the film is annoying: the Redlichs, and apparently Link, don't seem to care enough about the culture and history of the Africans in the film to tell us which tribe they are from or go into much detail about their customs, except to quietly watch ceremonial animal sacrifices or briefly protest a woman's self-imposed death. Even Owuor reveals nothing about his own family until the movie is nearly over. Jettel, who comes to love Kenya, only explains her affinity for the land with the trite moral "What I've learned here is how valuable differences are." Perhaps *Nowhere in Africa* is trying to

avoid accusations of condescension and respect the African peoples it shows by keeping its distance, but such a removed stance makes for weak drama and reduces Kenya into little more than an exotic backdrop.

Nowhere in Africa ends on an appropriate note—a moment of contact between European and African, two worlds briefly connecting... and then a quick voiceover, followed by the credits. This is a pleasantly picturesque, Oscar-endorsed photo safari that offers brief, fascinating glimpses of outsiders' views of Kenya, without ever immersing the onlooker in the world of the German exiles or the communities of tribal Africans. **D**

NOWHERE IN AFRICA

Written and directed by Caroline Link • Starring Juliane Köhler, Merab Ninidze and Lea Kurka • Opens Fri, May 2

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The Edmonton May Week Festival

April 28-May 10

Date

April 28
April 29

April 30

May 1

May 2

May 3

May 4

May 5

May 6

May 7

May 8

May 9

May 10

Events

- International Day of Mourning Ceremony at City Hall 7pm**
Workers Art Show - Opens at the Works Gallery 7pm
Main Floor Commerce Place 10155 102 Street April 29-May 10
Access Television: - **Defying the Law** 8pm
Banner Theatre of the UK Presented by Ground Zero Productions 8pm
Plumbers and Pipefitters Hall Local 488
16214 118 Ave.
Tickets \$5 at the door
- May Day March** Master at 4:00pm Telus Park 108 St & 81 Ave
Speaker 1:00pm
March to Mainway 10:00am
Street Party MacIntyre 12:00pm
Mayday Open Stage and Pub Night 8pm
The Emma Goldman Papers opens at the U of A 12pm
Rutherford South Alceve, open to the public May 2-5th
- Ken Loach Retrospective: "Kes" (1969)** at Metro Cinema, Ziedler Hall, 9828 101 Ave, 7pm Tickets: \$8 / \$6
Access Television: "Norma Rae" 8pm
- "Drawing Resistance"** art show opening at Latitude 53 7:30pm
10248 106 Street (Open to the public on May 1-10th)
Ken Loach Retrospective: "Ladybird, Ladybird" (1994)
at Metro Cinema 7pm Tickets: \$8 / \$6
- Ken Loach Retrospective: "Carla's Song" (1996)**
at Metro Cinema 7pm Tickets: \$8 / \$6
- Ken Loach Retrospective: "Bread and Roses" (2000)**
at Metro Cinema 7pm Tickets: \$8 / \$6
- The Raving Poets "Work Poetry and Social Activism"**
Backroom Vodka Bar 10324 82 Ave 7:30pm
- Access Television "The Notorious Mrs. Armstrong" 8pm
- The Bilingual Neruda**, readings of the poet Pablo Neruda with
Leo Campos, Mark Kozub and Dale Ladouceur
Murungu Ano Panga, 12505 - 102 Ave. (below Starbucks), 8pm
- Panel Discussion: Alter** 10:00pm
GUY SMITH 10:00pm
GUY SMITH 10:00pm
- Guy Smith in Concert**
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11335 85th St. Tickets \$5 at the door
- Labour Cabaret**
Featuring: Maria Dunn, Notre Dame Des Bananes
and the Prairie Cats
Westmount Community League 10970 127 St.
Doors at 7pm Music at 7:30pm
Tickets \$10 at the door

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Poetry and Music

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Theatre, Cinema and Television

5th Annual Day of Mourning Candlelight Ceremony
7:00 pm to 8:30 pm in the City Room 21 City Hall
The ceremony will feature the 5th annual Day of Mourning Candlelight Ceremony. The ceremony includes music, a procession and a candlelight vigil.

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John Rolodex: live
Clinker: live pop with live PA
J Wajje: live
Scott Cartridge: drum & bass
Synthes & Ben Jammin: breakfast with live PA

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A night of music and art featuring the band Conspire-In. The night includes live music, art displays, and a DJ set.

Events are free unless otherwise listed.

See Sunday Bards from "Drawing Resistance"

Justin Lin Lucks out

Director explodes Asian-American stereotypes with *Better Luck Tomorrow*

BY CHRIS WANGLER

The Sundance Film Festival has launched more than one talented independent filmmaker into the big studio stratosphere—just ask Wes Anderson or Paul Thomas Anderson. Whether Justin Lin will rise to similar, Anderson-like glory on the basis of his second feature film, *Better Luck Tomorrow*, remains to be seen, but there's no doubt that he has thrived on the buzz critic Roger Ebert created for him at Sundance 2002. After someone chastised Lin for making a film "so empty and amoral for Asian-Americans," Ebert shot back, saying that "Asian-American characters have the right to be

whoever the hell they want to be!"

When I talked to Lin over the phone from San Diego, he reflected on independent filmmaking, Asian-American stereotypes and his truly incredible fortune.

Vue Weekly: What really happened at Sundance 2002 to give *Better Luck Tomorrow* such a lift?

Justin Lin: We wanted to generate some dialogue with this film. That's exactly what happened at Sundance. After one of the screenings, one of the audience members stood up and asked how I could make a movie that was so empty in its representations of Asian-Americans. It sparked an intense debate. Then Roger Ebert stood up and defended the movie. He really put everything in perspective.

VW: After the festival, a number of studios became interested in acquiring the project. What was it like to be in the middle of a bidding war?

JL: *Better Luck Tomorrow* was always an independent film, so finding a good home was always a priori-

ty. MTV Films really understood the film. They felt it was important for their audience and wanted to distribute it in the right way. I had offers of more money from other studios but they either wanted final cut or had other agendas.

VW: The characters in the film are quite complex. Can you explain, for instance, why they lash out? They seem to have so much going for them, especially Ben.

PREVIEW INDIE

JL: I've worked with a lot with youth in both sports and media. We often wrongly assume that kids with straight A's are good, smart and trustworthy kids. In reality, they're three separate issues. These kids are just like any other kids, regardless of their middle- or upper-class backgrounds. They're still trying to find themselves.

VW: The ratings board declares that *Better Luck Tomorrow* contains "violence, drug use, language and sex-

uality." That's quite a list for a young filmmaker. Do you worry that the R rating will prevent teens from exploring the powerful themes in the film?

JL: Well, the rating is what it is. But if you think about the teen movies that the big studios make these days, often the characters don't really represent realistic teens. They're made to be generic and safe just so the movie can get a PG rating. Any movie that tries to be true to how teens really are, by respecting their humour or their sensibilities, gets slapped with an R rating. But the characters are more true to life.

VW: Speaking of true-to-lifeness, to what extent is the grisly homicide in the film based on the 1992 "honour roll murder" of Stuart Tay, also an Orange County teenager?

JL: I'm from Orange County, so the case affected me in a big way. But I'm working on a film now for Spike Lee's company that's based on true events, so I understand how rigorous the real-world research must be. I didn't base *Better Luck Tomorrow* on true

events for several reasons. First, out of respect for the families involved. I don't presume to know what those kids or the families went through. People who are close to the tragedy realize there are some striking similarities, but they also see that I'm not exploiting the situation but trying to explore some of the issues that it addresses. At the same time, as an artist, I didn't want to be restricted by the "based on a true story" framework.

VW: You recently made the following statement: "As an Asian-American filmmaker, I wanted to make a movie that was real and non-apologetic, one that resisted the standard stories and stereotypes typical of recent Asian-American cinema." Can you explain?

JL: When I was growing up, I could always relate to characters onscreen—Italian-American, Irish-American, African-American, Latino. At the same time, I could never relate to Asian-American characters because they were often one-dimensional caricatures. A lot of the time, their presence needs to be explained—they're the butt of a joke or the scene requires martial arts or whatever. Even within Asian-American cinema, directors occasionally perpetuate a kind of mono-minority myth. In *Better Luck Tomorrow*, I wanted to create a film with characters who live and breathe in their own environment. I'm Asian-American, I live here, this is my home. I don't feel the need to explain who I am, so why should my characters?

VW: The success of your film is impressive. Is it a dream come true for an independent filmmaker?

JL: This is a big week. Finally the film is going into wide release across North America, which is something that rarely happens with independent films. We did it largely by word-of-mouth, without TV ads or massive billboards or other advertising. I'm just trying to cherish it because audiences have made a statement to the studios about what kind of films they want to see. ☺

BETTER LUCK TOMORROW

Directed by Justin Lin • Written by Justin Lin and Ernesto Foronda • Starring Karin Anna Cheung, Parry Shen and John Cho • Opens Fri, May 2

Asians with dirty faces

Better Luck Tomorrow is one of those rare films—not so much for its perfect structure or script, since it has neither, but because it marks the arrival of a new kind of storytelling and a valiant directorial talent. Although some will label it as a key addition to the unjustifiably thin canon of Asian-American cinema, it resists the pretentious associations that often accompany "important independent films." More than anything else, this is an engaging story that pulls no punches.

If your impression of the film is a kind of *Joy Luck Club* for recalcitrant teens, think again. The principals are not distinguished by ethnicity, nor do they participate in stereotypically "Asian-American" activities (whatever that means). Instead of focussing on racial politics, director Justin Lin prefers to explore how some Orange County high school students chafe against the bridle of Ivy League schools and, ultimately, good jobs and financial security.

On the outside, Ben Manibag (Parry Shen) is just a well-behaved overachiever obsessed with perfect SAT scores and extracurricular activities. But after he suspects that he's just the "token Asian" on

the school basketball team, he begins to question his willingness to make every conceivable sacrifice. Under the influence of Daric (Roger Fan), a morally vacuous social climber, Ben and his friends, Virgil (Jason Tobin) and Han (Sung Kang), sink deeper into a world of crime and drugs. If need be, they reason, they can hide under their geeky A/V exteriors to get away with pretty much anything.

Although Ben eventually begins to break free, his pursuit of Stephanie (Karin Anna Cheung), already paired up with private-school snob Steve (John Cho), drags him back into delinquency. When Steve enlists Ben and his friends to rob his parents' mansion as a "reality check," the gang plans to give him a reality check of their own. But their scheme takes an entirely unexpected turn.

Lin, who directed, co-produced and co-wrote the film on a shoestring budget, draws brave performances from actors who have appeared mostly in stereotypical bit roles. Preternaturally confident behind the camera, Lin manages to combine the criminal apprenticeship in Scorsese's *Mean Streets* with the traditional conventions of a high school

love story. But the aesthetics here are less important than the indie intentions. Lin has made a message movie, cast in a familiar mold to reach a wide audience, which helps explain the predominantly sunny outlook of this unusually dark film.

By no means is *Better Luck Tomorrow* flawless. Like the violence in *Fargo*, the disturbing climax is so jarring it could only be based on real events—in this case the chilling murder of Stuart Tay, an Orange County teenager who was brutally murdered by five Asian-American teens in 1992. Unfortunately, the scene's roots in reality contrast much too strongly with what comes before, leaving the viewer slightly nonplussed.

But what's really missing in this film are the parents, who are conspicuously absent throughout. To what extent their unfairly inflated expectations drive the characters goes unexplored. I suspect, however, that Lin wants to show these kids as the sole architects of their own rebellion. The object of their anger is not their parents or society or even other kids; they're up against their own complicity in an empty, perfunctory quest for perfection. Money is ostensibly the

goal, but unlike kids with more compelling reasons to lash out, these brilliant badasses are awash in privilege, making their motivation far more complex than it seems on the surface.

Yet if Lin's characters leave some key questions unanswered, the director succeeds at tracing their uneasiness in the atmosphere of forced rebellion—especially after the grisly homicide. Whereas Ben was once capable of losing his virginity to a hooker and winning the Academic Decathlon on the same day, his life quickly spirals into cruel irony following the climax. This is even more true for Virgil, oddly reminiscent of Spud from *Trainspotting*, whose flimsy gangsta façade gives way to suicidal self-destruction. Like brilliant stars that burn too hot, these kids are constantly in danger of consuming themselves.

Better Luck Tomorrow is a daring, original film about not only the loss of innocence but also the loss of identity in affluent American communities. Although the theme of suburban teen anomie is by no means new, this film will get people talking, partly because the highly ambiguous ending effectively uncovers Lin's irresistible message: the only thing that a perfectly planned future lacks is a conscience. —CHRIS WANGLER

The clan who grew too much

It Runs in the Family may have an uneven script, but it's got tons o' Douglasses!

By BRIAN GIBSON

It Runs in the Family is really about two families: the wealthy Gromberg tribe of New York, and the wealthy Douglas clan of Hollywood who portray them. So let's chart this family tree of dramatic doppelgängers. The large-eyed, long-nosed Cameron Douglas, as the pot smoking and dance music DJing son Asher, looks like a stoned raccoon through-

out most of the film. Cameron's chisel-chinned father Michael plays his lawyer dad Alex, while Alex's father Mitchell and mother Evelyn are played by cleft-jawed Kirk Douglas and silver-haired Diana Douglas (Kirk's ex-wife). In other words, throw a stone in this film and you'll hit a

REVUE DRAMA

Douglas. I was half-expecting to see the family dog make an appearance. (Just to mix things up a little, I guess, Rory Culkin plays the precocious youngest son, Eli, which led me to hope for a Culkin vs. Douglas tribal war. Sadly, neither Macaulay nor Kieran showed up.)

It Runs in the Family doesn't

come off as a vanity project, though, and it actually isn't a bad movie—but it's certainly no *Royal Tenenbaums*, either. It's more like those family albums you take out of the drawer every so often, blow the dust off the cover and flip through: a collection of fairly bland scenes that mean a lot more to the people in the picture than anyone else. What's initially intriguing about *It Runs in the Family* is how amiably blasé it is. Alex and his wife Rebecca (Bernadette Peters) worry about their kids before falling asleep, Evelyn can't figure out how to use e-mail, the family quarrels at Passover and Alex's most pressing problem is his old-timer father's refusal to show his love for him.

BUT EVERYDAY FAMILY issues don't make for high drama, and these people are also far from your next-door neighbours, Douglasses or not. I grew tired of the Martha Stewart sets—posh city loft, palatial midtown apartment, plush country home—and far-from-the-common-folk crises, such as (oh gosh, the horror!) Asher being arrested for growing marijuana.

Michael Douglas gives his usual serious-American-family-man performance, looking *Traffic*-y as he hugs



Michael and Kirk Douglas in *It Runs in the Family*

his son at the police station and *Fatal Attraction*-ish when a co-volunteer at a soup kitchen comes onto him. After his efforts show that the rich lawyer cares about the proles and elicits his wife's admiration ("I'm working on a rent strike in Harlem"; "That's the best thing I've heard in months"), any liberal concern for the underclass disappears. Kirk Douglas plays the curmudgeonly old coot well, but Cameron's character is a doped-up dope and Peters has little to do apart from cook, scold the childish men in her life and try to keep the family together.

To its credit, however, the movie tries to deal maturely with the rarely examined topic of elderly people

afflicted by senility, disability and the death of a loved one. Director Fred Schepisi has made some good films in his career, from *Roxanne* and *Six Degrees of Separation* to the riotously comic *Fierce Creatures* and the genial road trip *Last Orders*, but *It Runs in the Family* just ends up rolling to a standstill. And after the scene where all the men go fishing, I hope no sequel is in the works, because I really don't want to review *Three Douglasses in a Boat*....

IT RUNS IN THE FAMILY

Directed by Fred Schepisi •

Written by Jesse Wigutow • Starring Kirk Douglas, Michael Douglas, and Bernadette Peters • Now playing

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X education

Mutants and humans battle tiresomely for supremacy in *X2*

By CHRIS WANGLER

If you blew all your childhood allowance on comic books, you probably followed the lives of the mutants in *X-Men*, *X-Force*, *X-Force* and some other spin-off whose X-name now escapes me. Although I didn't realize it back in the day, comic book writers face the challenging task of creating new storylines every other week. But with so many characters to draw on, especially in the team-oriented titles, the plot possibilities seem limitless. With this rather expansive creative mold in mind, *X2: X-Men United* seems less like the long-awaited follow-up to the original installment, 2000's *X-Men*, than the first mediocre sequel in what promises to be long, drawn-out franchise.

This time out, the story focuses on Wolverine (Hugh Jackman), the rebellious but good-hearted Canadian mutant who has no qualms about killing. His search for answers about his past connects him to William Stryker (Brian Cox), a government fearmonger intent on destroying all mutants with his own version of Cerebro, the walk-in machine that puts Professor X (Patrick Stewart) in contact with all the minds on the planet. After Stryker has

the U.S. military kidnap the professor and a handful of kiddie mutants, the X-Men are forced into an uneasy alliance with the evil mutant Magneto (Ian McKellen), newly sprung from his plastic prison cell. Now united, the mutants make an assault on Stryker's mountain hideaway where the villain is laying out his genocidal scheme.

Despite the high production values, this sequel lacks the personal approach to superhero storytelling that made *Spider-Man* (and *Superman* before it) so memorable. But if the story is a bit far-flung, with no shortage of implausibilities, director Bryan Singer (*The Usual Suspects*) deserves

REVUE SUPERHERO

credit for making balanced use of new and familiar characters. Nightcrawler (Allan Cumming), a German teleporter, makes a fascinating debut, as does a fiery teen named Pyro (Alex Burton), whose defection to Magneto's side at the end leaves plenty of material for a threequel. But the real shocker concerns the dark fate of the Cassandra-like telepath Jean Grey (Famke Janssen), known to comic book geeks the world over as Phoenix.

DIEHARD FANS, however, probably won't flock to *X2* to see how faithfully the Marvel characters translate to the silver screen—probably because the movie X-Men are more science-fictional than comic-bookish. As a result, the

script plays up the political struggle of the mutants—those misunderstood enemies of the United States who are subject to mass hysteria in the post-9/11 republic. And here, as in the first movie, the villain uses McCarthyite tactics to inflame the government's opposition to mutant freedom.

No surprise, then, that the finale boils down to a battle royale of Final Solutions—Stryker's to rid the world of mutants and Magneto's to rid the world of humans. Standing between these extremes are the more centrist X-Men and Professor X, who makes an overdramatic plea to the president—in true Jean-Luc Picard style—for mutant tolerance in the film's lame resolution.

More than anything else, *X2* is enjoyable summer fun, even if it's just another vehicle for cashing in on Marvel's increasingly golden premise—genetic mutation (compare *Spider-Man* or Ang Lee's upcoming *Hulk*). Those interested in a new twist on the superhero movie can look forward to the long-delayed film version of *Watchmen*, Alan Moore's gritty portrait of washed-up superheroes. It will be written and directed by David Hayter, a Canadian who wrote the script for *X-Men* as well as the story for this unremarkable sequel.

X2: X-MEN UNITED

Directed by Bryan Singer • Written by

Michael A. Dougherty and Dan Harris • Starring Hugh Jackman, Patrick Stewart, Ian McKellen and Halle Berry • Opens Fri, May 2



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This is my happening—and it freaks me out!

Russ Meyer's magnum opus *Beyond the Valley of the Dolls* comes to the Metro

By CHRIS WANGLER

You must each decide what your life will be. You must always know that a hand extended to your fellow man is a gesture of love—love that asks nothing and expects nothing. It is simply there. And if love is in you, then gentle will be all your steps as you walk beyond this valley." A speech from your high school guidance counselor? A paragraph from

Jonathan Livingston Seagull? Not even close. It's the ridiculously saccharine moral of *Beyond the Valley of the Dolls* (1970), one of Hollywood's most consistently enjoyable cult classics, whose brief run at the Metro Cinema is a rare treat indeed.

In hindsight, it's a miracle that a film this outrageous ever got made. But when *Vixen* (1969), Meyer's highly controversial breakthrough picture, earned \$6 million on a \$76,000 budget, Twentieth-Century Fox came calling, intent on bankrolling a picture that would turn a quick profit. The studio was in dire straits at the time and had rejected two sequel scripts for Mark Robson's *Valley of the Dolls* (1967), a mediocre adaptation of Jacqueline Susann's trashy book about three girls who get into hot water

after making it big in New York.

Meyer hired an inexperienced screenwriter named Roger Ebert to write the script for *Beyond the Valley of the Dolls*. According to Ebert, "Meyer wanted everything in the screenplay except the kitchen sink." Perhaps overwhelmed by the studio money at their disposal, both men pulled out all

REVUE CLASSIC

the stops, assembling a mini-encyclopedia of overused clichés, stock scenarios and sentimental moments, generously populated by libidinous '60s archetypes, including a righteous "soul sister" (Marcia McBroom), a sensitive singer/songwriter (Dolly Read) and even a lusty pornographic actress (Edy Williams). For once, the promotional materials didn't lie. "*Beyond the Valley of the Dolls* is not a sequel," one spot proudly declared. "There has never been anything like it."

THE FILM IS PRIMARILY a bombastic satire, if only because it defies description as anything else. But instead of skewering his more customary motor psychos and menacing motorbikers, Meyer takes aim at the hippies—in particular an all-girl rock

band, the Carrie Nations, who get laid and stoned as they pursue fame in L.A. during the swinging '60s.

Of course, no Meyer picture would be complete without some violence. Here it comes in the person of Ronnie "Z-Man" Barzell (John LaZar), a dandified Svengali who was modeled, presciently enough, on Phil Spector. After a psychedelic episode at his remote mansion, Z-Man starts killing people in a fit of spurned transsexual rage—a scenario based on the 1969 Manson murders at Sharon Tate's home. To this day, the scenes in which the costumed maniac races around the property with a bloody sword, his fledgling tit-ties in plain view, serve as brilliant satire of '60s liberation.

BVD was the first exploitation picture produced by a major studio. The film cost \$900,000 and earned between \$40 and \$50 million. In spite of Meyer's efforts, it was slapped with an X rating, which is pretty amazing by today's comparatively lurid standards.

PART OF WHAT MAKES this movie so watchable 30 years later is Meyer's craftsmanship as an entertainer. Because he always has the bottom line in mind, he never bores his audience. The overall effect of his swift cuts, cheesy close-ups and appropri-

ately gaudy colours is a strangely compelling symphony of kitsch. At the story occasionally (and inevitably) falters, the overblown period music seems to chime in at just the right times. More remarkable still is the ease with which Meyer's buxom actresses seem to encounter virtually every taboo of '60s life, from abortion and homosexuality to drug addiction and suicide.

Not that this romp has a redeeming message, because it doesn't. Like the films of Roger Corman, another B-movie icon, *BVD* crumbles beside the groundbreaking movies of its era, such as *Midnight Cowboy*, *Easy Rider* and *Bonnie and Clyde*. Whereas these classics increasingly seem dated—not to mention hard to sit through—the cult surrounding Meyer's film grows each year. All said, Meyer is no doubt assured a seat in the pantheon of popular culture, probably flanked by two mean blondes with enormous jugs. **C**

BEYOND THE VALLEY OF THE DOLLS

Directed by Russ Meyer • Written by Roger Ebert • Starring Dolly Read, Cynthia Myers, Marcia McBroom, David Gurian and John LaZar • Zeidler Hall, The Citadel • Fri-Mon, May 2-5 (9:30pm) • Metro Cinema • 425-9212

BEST FOREIGN LANGUAGE FILM ACADEMY AWARD WINNER

Nowhere in Africa

A film by Caroline Link

"Two Thumbs
Way, Way Up!"

Ebert & Roeper



Peter Howell, Toronto Star



"INCREDIBLY
MOVING!"

—The New York Times

Motel detectives

Identity kills off its 10 characters using one of the weirdest methods in movie history

By CHRIS WANGLER

The poster for *Identity* is telling. Basically it's a charcoal drawing of a hand with some red colouring. Upon closer inspection, however, the fingers reveal themselves as human figures, with the fingertips doubling as indistinguishable faces. A larger face concealed in the palm wears a look of sheer terror, hinting that this slightly implausible psychological thriller, heavily disguised as a terrifying whodunit, just might include some bloody slasher scenes as a tidy bonus.

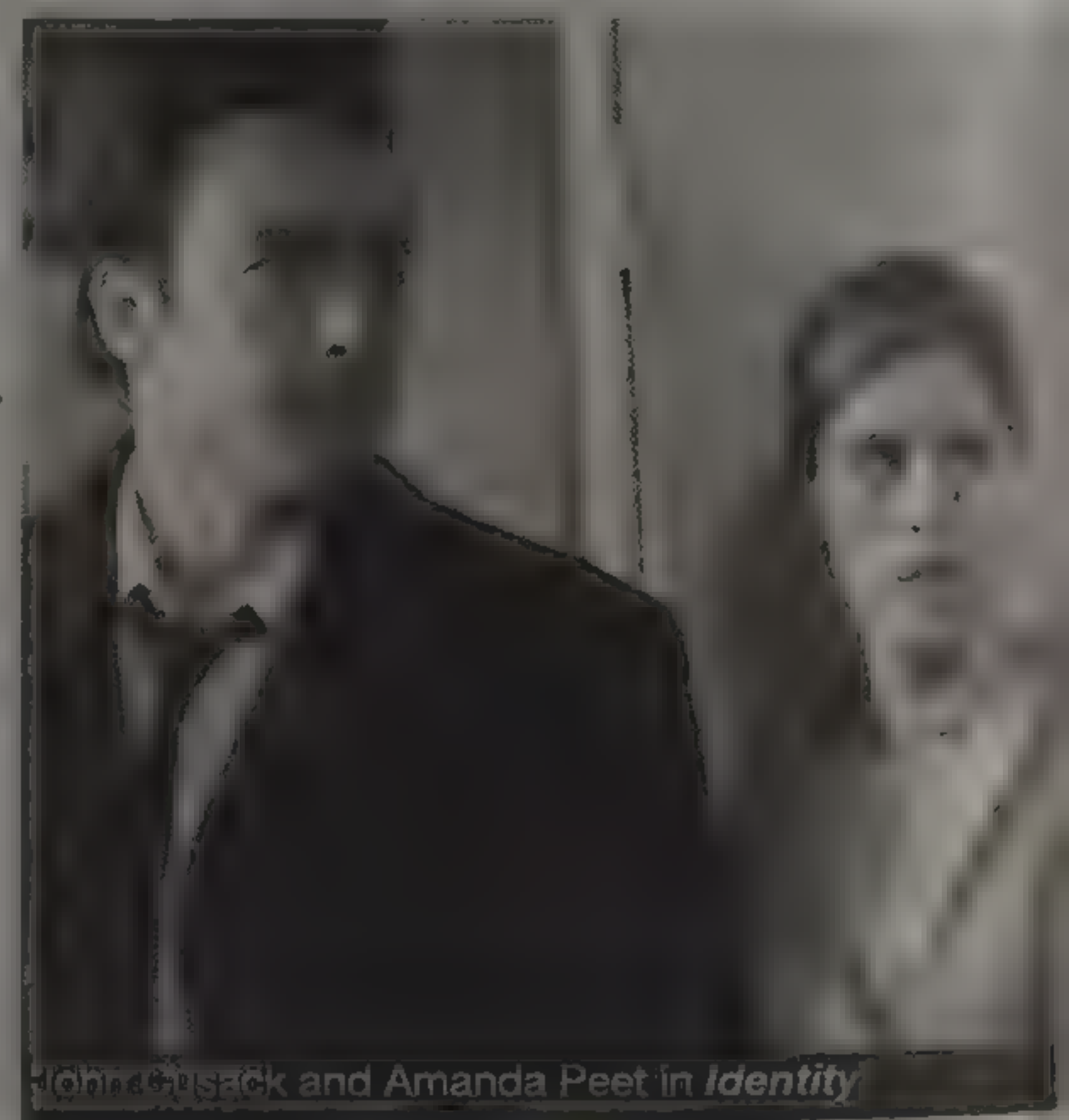
Ten strangers arrive at an isolated motel in the middle of a violent storm, cut off from the world by flooded-out roads and downed power lines. In short order, the guests are slaughtered one by one. As the terror takes hold, a former LAPD officer, convincingly portrayed by John Cusack, attempts to uncover the killer, aided by an oddly incompetent cop (Ray Liotta) and a hooker with a heart of gold (Amanda Peet). When the trail suddenly goes cold, it becomes clear that the grisly slayings are connected to something much more ominous.

The supporting cast here, including some familiar faces (John C. McGinley, Rebecca DeMornay, John Hawkes), nicely adds to the terrifying confusion. But the most underrated character in *Identity* is the rained-out motel, which was constructed entirely inside a cavernous Sony Pictures soundstage. Much to the credit of production designer Mark Friedberg (*Far From Heaven*, *The Ice Storm*), this single set is charged with the same electricity as the Bates Motel, and, like its predecessor, it eventually becomes more metaphor than motel.

UNFORTUNATELY, the backstory involving Malcolm Rivers (Pruitt Taylor Vince), a convicted killer scheduled for execution the next day, badly mars this film. Rivers's psychiatrist (Alfred Molina) attempts to

REVUE THRILLER

make an eleventh-hour appeal, invoking all manner of psychological mumbo-jumbo including "disassociated identities," "multiple personality syndrome" and the like. Although his arguments establish a fascinating if unconvincing connection to the motel slayings, the gap between the first two thirds of this film and the



John Cusack and Amanda Peet in *Identity*

last third is pretty wide.

At the risk of spoiling the twist in this gripping thriller, I will add only that observant viewers just might piece the whole thing together long before the intentionally accelerated conclusion. (A number of clues, for instance, are hidden in the opening credits.) That said, many will feel left out in the rain by *Identity*. I suspect director James Mangold (*CopLand*, *Girl, Interrupted*) wants audiences to think about this film long after the curtain drops—on better still, return for seconds. If you can embrace such shameless viewer manipulation (highly reminiscent of *The Sixth Sense* and its offspring), go see this picture. **C**

IDENTITY
Directed by James Mangold • Written by Michael Cooney • Starring John Cusack, Ray Liotta, Amanda Peet, Alfred Molina • Now playing

STARTS FRIDAY!

GARNEAU
8712 - 109 Street - 433-0728

NIGHTLY AT: 6:50, 9:30
SAT & SUN MAT AT: 2:00
• DIGITAL SOUND

Metro Cinema is infested with Loaches!

The films of left-wing director Ken Loach are celebrated this weekend

By BRIAN GIBSON

For a man who rolled out nine films in the '90s and three in this century already, **Ken Loach** has become easy to ignore on this side of the Atlantic. His first American-made movie went straight to video, his 2001 British rail drama *The Navigators* has still not been shown here, and the 2002 Cannes hit *Sweet Sixteen* has yet to reach our shores. It's also easy to dismiss Loach as a second-tier Mike Leigh simply because he is less artistically assured and more overtly political with his left-wing portraits of the working classes. But while Loach's work has been inconsistent, such a dismissal ignores the authenticity and passion of his films and his remarkably varied subject matter, from the Spanish Civil War (*Land and Freedom*) and the Northern Ireland crisis (*Hidden Agenda*) to his stories of everyday folk struggling to get by (*Riff-Raff*, the remarkable *My Name Is Joe*). Metro Cinema presents a Ken Loach retrospective this weekend, and two of the

films cast the director in the best light, revealing his glaring social criticism and glowing humanism.

Ladybird *Ladybird* (Sat, May 3) is one of Loach's working-class dramas. It's also one of the director's best, a searing social document of a mother's struggle to keep her children from well-intentioned but destructive family service workers. Based on a true story, the film begins with Maggie Conlan (Crissy Rock) meeting Jorge (Vladimir Vega) in a karaoke bar, then flashes back to her childhood abuse, her brutal relationship

REVIEW RETROSPECTIVE

with Simon (Ray Winstone) and the tragic accident that led to the state taking custody of her four children. The tender, calm Jorge, a political refugee from Paraguay, enters into a common-law marriage with Maggie as they try to have a family that the government won't tear apart.

The film is built on Rock's sustained, anguished, visceral roar of a performance. It's an astonishing, bravura piece of acting, as the hard-nosed, stubborn-as-nails Liverpudlian rages against the system. Screenwriter Rona Munro shows the refusal of social services to carefully examine the details of Maggie's case

or even try to understand her; every forcible removal of Maggie's child is more horrific than her abuse at the hands of Simon or her father, revealing the state as potentially more harmful than any individual. Loach plumbs the dramatic depths of gritty kitchen-sink realism in *Ladybird*, conveying Maggie's plight so harrowingly that it's impossible not to have your heart broken by her struggle to regain her children.

Carla's Song (Sun, May 4), too, throws a working-class Brit and a political refugee together—this time in 1987 Glasgow—but the resulting mix is tepid and flat. The Scottish brogue of Robert Carlyle's bus driver George is often incomprehensible, and the spark between him and Carla (Oyanka Cabezas) never ignites. Cabezas is a weak actress when she speaks English, and Paul Laverty's (*My Name Is Joe*, *Sweet Sixteen*) script leaves her as an exotic, victimized woman. The odd couple's trip back to Nicaragua, where Carla tries to confront her past demons and the naive but well-intentioned George learns about the CIA's involvement in the Contra-Sandinista war from Bradley (Scott Glenn), tends to ramble off into a disjointed travelogue.

Laverty's screenplay for **Bread and Roses** (Mon, May 5), Loach's only U.S.-set film, is bolstered by

strong acting and a moving, melancholic ending. Adrien Brody is charmingly mischievous as Sam Shapiro, a zealous union organizer, but it's Pilar Padilla and Elpidia Carrillo who carry the movie as the sisters Maya and Rosa. Along with the story of their volatile relationship and Maya's love for Ruben (Alonso Chavez) and Sam, the movie covers the complexities of illegal immigration into California from Mexico, poor working conditions for L.A. office cleaners and union politics. The raw energy of the film is dampened by some awkward scenes and the easily demonized corporate flunkies, but it crackles to life in a blistering confrontation between the sisters that makes *Bread and Roses* well worth watching.

PERHAPS THE MOST interesting film of the four that Metro is screening this weekend is the rarely seen **Kes** (Fri, May 2). Loach's second movie (after *Poor Cow*, clips of which appear in Steven Soderbergh's haunting *The Limey*) is an adaptation of Barry Hines's story of a bullied Yorkshire schoolboy, Billy Casper



Crissy Rock and family in Ken Loach's *Ladybird*

(David Bradley), who discovers falconry. *Kes* is so hard to find that I couldn't track down a copy in Edmonton, but it has long been regarded in Britain as Loach's most popular and perhaps finest work

Whatever you may think of his political agenda, Loach's films usually transcend polemic and preachiness, finding their art in a moment of comic despair or a cry of anguish. His movies are ultimately not about politics but people, and he tells their individual stories with compassion and respect. ☉

KEN LOACH MINI-RETROSPECTIVE
Zeidler Hall, The Citadel • Fri-Mon, May 2-5 (7pm) • Metro Cinema • 425-9212

ALLIANCE ATLANTIS

THE CRITICS AGREE!

"A TRIUMPH!"

— Elvis Mitchell, THE NEW YORK TIMES

"ENJOYABLY ARTFUL. STYLISH!"

— Liz Winters, EDMONTON JOURNAL

★★★★★

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— Leo Lowmyer, NEW YORK POST

NICK NOLTE

NEIL JORDAN

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CO-PRODUCED BY SUSIE FIGGIS DIRECTED BY ELLIOT GOLDENTHAL BASED UPON A STORY BY JENNY SHIRCORE EDITED BY PENNY ROSE COSTUME DESIGNER TRACEY SEAWARD

PRODUCED BY NEIL JORDAN KRISTIN HARMS THIERRY DE NAVACELLE EXECUTIVE PRODUCERS TONY LAWSON, ACE PRODUCED BY ANTHONY PRATT

SCREENPLAY BY CHRIS MENGES PRODUCED BY STEPHEN WOOLLEY JOHN WELLS SEATON McLEAN BASED UPON A STORY BY NEIL JORDAN

MUSIC BY [illegible]

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"A HILARIOUS VISION OF SPRING BREAK MADNESS."

— ELIZABETH WEITZMAN, NEW YORK DAILY NEWS

"UNABASHEDLY TASTELESS, WHOLLY TRASHY - AND HUGEY ENTERTAINING!"

— SCOTT FOUNDAS, DAILY VARIETY

"ALL OF THE FUN OF OF SPRING BREAK WITH NONE OF THE HANGOVERS. SKILFULLY MIXES HUMOUROUS HEDONISM AND POIGNANT MOMENTS!"

— ANDREW JOHNSTON, US MAGAZINE

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FILM WEEKLY

NEW THIS WEEK

FIRST-RUN MOVIES



Barfly (M) Mickey Rourke and Faye Dunaway star in *Reversal of Fortune* director Barbet Schroeder's bleakly humorous 1987 cult classic about a Skid Row alcoholic, barroom brawler and secret poet who embarks upon a tentative romance with a fellow drunk. Screenplay by Charles Bukowski. Screening with local director Dean Davey's short film *Pitchers*. Zeidler Hall, The Citadel; Thu, May 1 (7pm)



Better Luck Tomorrow (P) Parry Shen, Karin Anna Cheung and John Cho star in director/co-writer Justin Lin's edgy film about a group of overachieving Asian-American high school students whose secret nighttime life as thieves and drug dealers threatens to get out of control and ruin their seemingly perfect futures.



Beyond the Valley of the Dolls (M) Dolly Read, Cynthia Myers and Marcia McBroom star in *Foster, Pussycat! Kill! Kill!* director Russ Meyer's 1970 cult classic about the sex- and drug-filled misadventures of an all-girl rock band who moves to Los Angeles in search of fame and fortune. Screenplay by Roger Ebert. Zeidler Hall, The Citadel; Fri-Mon, May 2-5 (9:30pm)



Brazil (M) Jonathan Pryce, Kim Greist, Robert DeNiro and Michael Palin star in 12 Monkeys director Terry Gilliam's Orwellian satire about a lowly clerk who becomes the enemy of Britain's hopelessly inefficient totalitarian government when he begins pursuing the woman of his dreams. Screening with local director Shaun Andrews's short film *Argent Liquide*. Zeidler Hall, The Citadel; Thu, May 1 (9:15pm)

Houseboat (EFS) Cary Grant and Sophia Loren star in *Yours, Mine and Ours* director Melville Shavelson's 1958 domestic comedy about a widower who finds himself falling in love with the woman he's hired to keep up his houseboat and take care of his three children. Provincial Museum Auditorium (128 St & 102 Ave); Mon, May 5 (8pm)



Ken Loach Mini-Retrospective (M) A selection of films by the left-wing British director. Featuring: *Kes* (1969): Fri, May 2 (7pm); *Ladybird Ladybird* (1994): Sat, May 3 (7pm); *Carla's Song* (1996): Sun, May 4 (7pm); *Bread and Roses* (2000): Mon, May 5 (7pm). Zeidler Hall, The Citadel

The Lizzie McGuire Movie (CO, FP) Hilary Duff, Yani Gellman, Adam Lambert and Robert Caradine star in *Trick* director Jim Fall's tween-friendly comedy, based on the popular TV series, in which a cute but clumsy American teen falls in love with an Italian pop star during a trip to Rome

Nowhere in Africa (GA) Juliane Kohler, Regine Ziemmermann and Merab Ninidze star in director Caroline Link's Oscar-winning drama about a Jewish family in 1938 who must adapt to radical new surroundings when they move from Nazi Germany to Kenya. Based on the memoir by Stefanie Zweig. In German and Swahili with English subtitles.

X-Men United (CO, FP) Hugh Jackman, Patrick Stewart, Ian McKellen, Halle Berry, Rebecca Romijn-Stamos, Anna Paquin, Kelly Hu and Brian Cox star in director Bryan Singer's sequel to his 2000 adaptation of the Marvel comic book, set in a world where the growing population of mutants with fantastic powers are looked on with suspicion and fear by "normal" humans.



About Schmidt (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Agent Cody Banks (CO) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kidpic about a teenage boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government.

Anger Management (CO, FP) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

Basic (CO, FP) John Travolta, Samuel L. Jackson and Connie Nielsen star in *Die Hard* director John McTiernan's thriller about a DEA agent who is called in by an old friend to investigate the mysterious disappearance of several Army Ranger cadets and their drill instructor during a basic-training exercise.

Bend It Like Beckham (CO) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.



Bowling for Columbine (CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Bringing Down the House (CO) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black convict whom he befriended in an Internet chat-room, believing her to be a white lawyer.

Bulletproof Monk (CO, FP) Chow Yun-Fat, Seann William Scott and Jaime King star in director Paul Hunter's adaptation of the comic book about an immortal Tibetan kung fu master and his wisecracking young American protégé who must join forces to protect a powerful ancient scroll.



Chicago (CO) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Confidence (CO) Edward Burns, Andy Garcia, Paul Giamatti and Dustin Hoffman star in *Glengarry Glen Ross* director James Foley's indie crime picture about a con man and his ragtag crew who must outwit a Mafia kingpin and his enforcer in order to pull off their latest underhanded scam.

The Core (CO) Aaron Eckhart, Hilary Swank and Stanley Tucci star in *Entrapment* director Jon Amiel's disaster epic about an elite squad of

NASA "terranauts" who must travel to the centre of the globe and save the world when an experimental weapons test changes the temperature of the earth's core, potentially stopping the planet from revolving.

Cowboy Bebop: The Movie (P) The voices of Daran Norris, Jennifer Hale and Wendee Lee are featured in this English-language version of director Shinichiro Watanabe's animated sci-fi/action epic (based on the popular TV series), in which a team of interplanetary bounty hunters track down the man behind the explosion of a mysterious, mind-altering gas.

Ghosts of the Abyss (FP) *Titanic* director James Cameron's 3-D IMAX documentary depicts the efforts of a team of historians and scientists to venture 2.5 miles beneath the North Atlantic and explore the wreck of the doomed *Titanic* luxury cruise ship.



The Good Thief (CO) Nick Nolte, Nutsa Kukhianidze and Tcheky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

Holes (CO, FP) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

House of 1000 Corpses (CO) Chris Hardwick, Erin Daniels and Sid Haig star in shock-rocking writer/director Rob Zombie's gross-out horror comedy about two young couples in 1970s Texas who get lost during a road trip and take refuge inside a gruesome, carnival-like "house of horrors."

How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

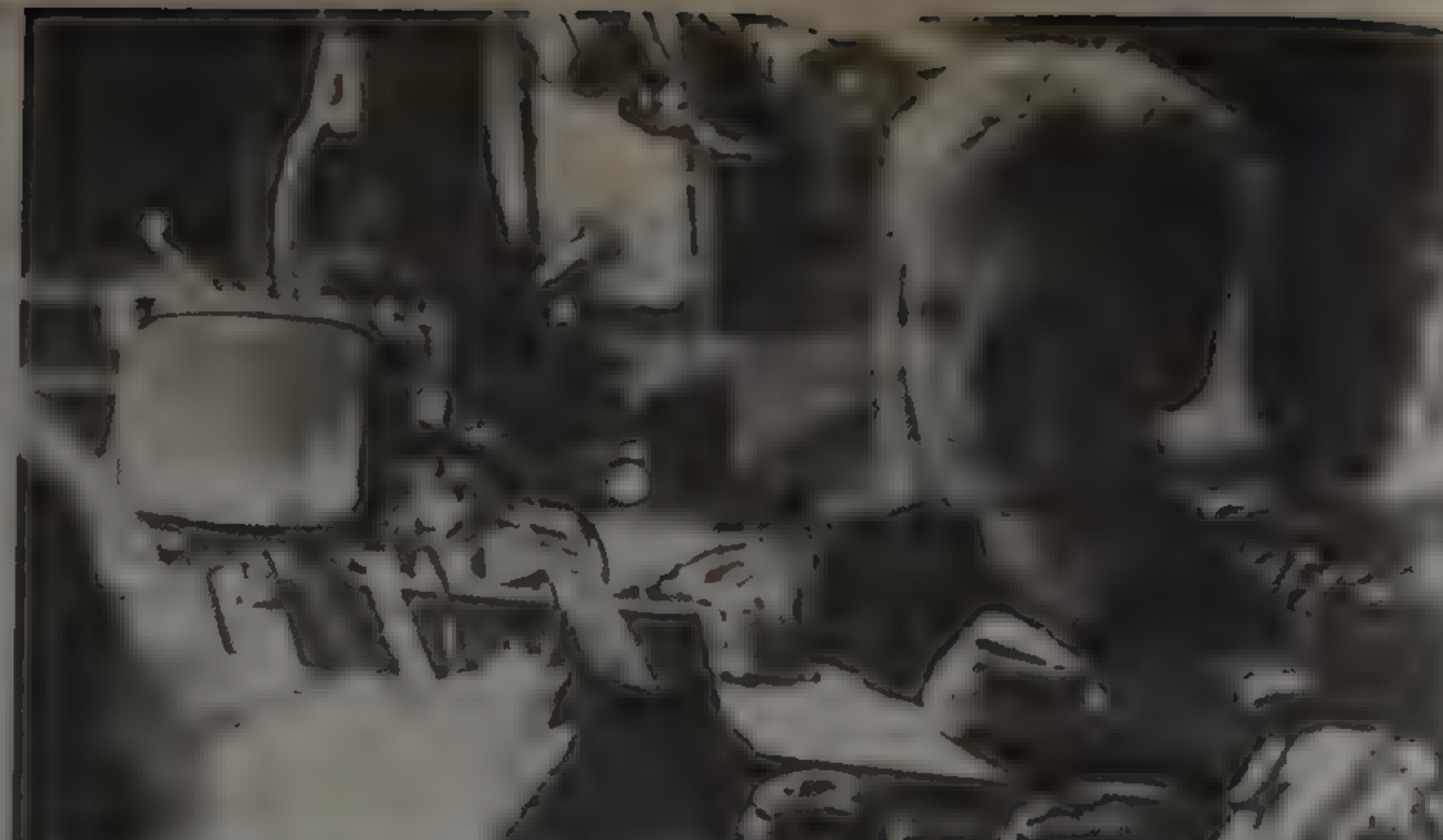
Identity (CO, FP) John Cusack, Amanda Peet, Clea DuVall, Alfred Molina and John C. McGinley star in *CopLand* director James Mangold's atmospheric thriller about 10 strangers who get stranded at an isolated motel during a violent rainstorm, and desperately try to figure out who is killing them off one by one.

It Runs in the Family (CO, FP) Kirk Douglas, Michael Douglas, Cameron Douglas, Rory Culkin and Bernadette Peters star in *Lost Orders* director Fred Schepisi's ensemble comedy about a dysfunctional multi-generational family and their mostly unsuccessful attempts to reconcile their many differences.



The Lord of the Rings: The Two Towers (CO) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

Malibu's Most Wanted (CO, FP) Jamie Kennedy, Anthony Anderson, Taye Diggs and Ryan O'Neal star in *See Spot Run* director John



Edmontonians get a rare chance to see two of the funniest and yet bleakest cult movies of the '80s on the big screen tonight (Thursday), alongside two short films by local directors who looked toward them for inspiration. At 7 p.m., Dean Davey's barroom comedy *Pitchers* sets up Barbet Schroeder's *Barfly*, featuring Mickey Rourke's still glorious performance as a lightly fictionalized version of screenwriter Charles Bukowski. And at 9:15 p.m., Shaun Andrews explores the sinister implications of those on ropes at ATMs in *Argent Liquide*, after which Terry Gilliam does much the same for ductwork in his brilliant 1985 satire *Brazil* (starring Kim Greist, pictured above). Whatever happened to Kim Greist, anyway? After *Brazil* and *Manhunter*, she seemed to completely drop off the map. It's as if the Ministry of Information really *did* kidnap her after all.

Whitesell's comedy about a doopey white gangsta wannabe whose politician father arranges for him to be kidnapped and dropped off in Compton, hoping that the experience will cure him of his embarrassing wigger behaviour.

A Man Apart (CO) Vin Diesel, Larenz Tate and Timothy Olyphant star in *The Negotiator* director F. Gary Gray's action flick about a pair of DEA officers who team up with a deposed drug lord to take down the new drug kingpin, a nefarious criminal named Diablo, after he murders the wife of one of the drug agents.

Marion Bridge (P) Molly Parker, Rebecca Jenkins and Stacy Smith star in director Wiebke von Carolsfeld's family drama about three estranged sisters who are reunited when the middle child returns from Toronto to their small Nova Scotia hometown to help care for their dying mother. Screenplay by Daniel MacIvor.

Old School (CO) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."



Phone Booth (CO, FP) Colin Farrell, Kiefer Sutherland and Katie Holmes star in *Batman and Robin* director Joel Schumacher's claustrophobic suspense film about a cocky New York publicist who answers a ringing public telephone, only to have a sniper on the other end of the line tell him that he'll be shot if he hangs up.



The Pianist (FP, P) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and

the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

Piglet's Big Movie (CO, FP) The voices of John Fiedler and Jim Cummings are featured in this Disney animated feature, inspired by the *Winnie the Pooh* books by A.A. Milne, in which the tiniest inhabitant of the Hundred Acre Wood must overcome his natural timidity in order to save his friends from danger.

Steal (CO) Stephen Dorff, Natasha Henstridge and Bruce Payne star in *Taxi* director Gérard Pirès's stunt-filled action picture about a gang of bank-robbing snowboarders and skateboarders who hatch a daring plan to pull off five lucrative heists over five consecutive days, so that they can retire from crime in style.

What a Girl Wants (CO, FP) Amanda Bynes, Colin Firth, Kelly Preston and Jonathan Pryce star in *Joe Dirt* director Dennie Gordon's tween-friendly comedy about an American girl who decides to reconnect with her estranged father a starchy British aristocrat.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre

8712 - 109 Street - 433-0728

NOWHERE IN AFRICA

Nightly 6:50 & 9:30 pm
Sat & Sun Matinee 2:00 pm
•14A• (sexually suggestive scenes)

PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728

BETTER LUCK TOMORROW

Nightly 7:15 & 9:15 pm
Sat & Sun Matinee 1:15 pm
•18A•

COWBOY BEBOP

Sat & Sun Matinee 3:15 pm
•14A• (violent scenes)

PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728

MARION BRIDGE

Nightly 7:00 pm
Sat & Sun Matinee 1:00 pm
•14A•

THE PIANIST

Nightly 9:00 pm
Sat & Sun Matinee 3:00 pm
•14A• (violent and disturbing themes)

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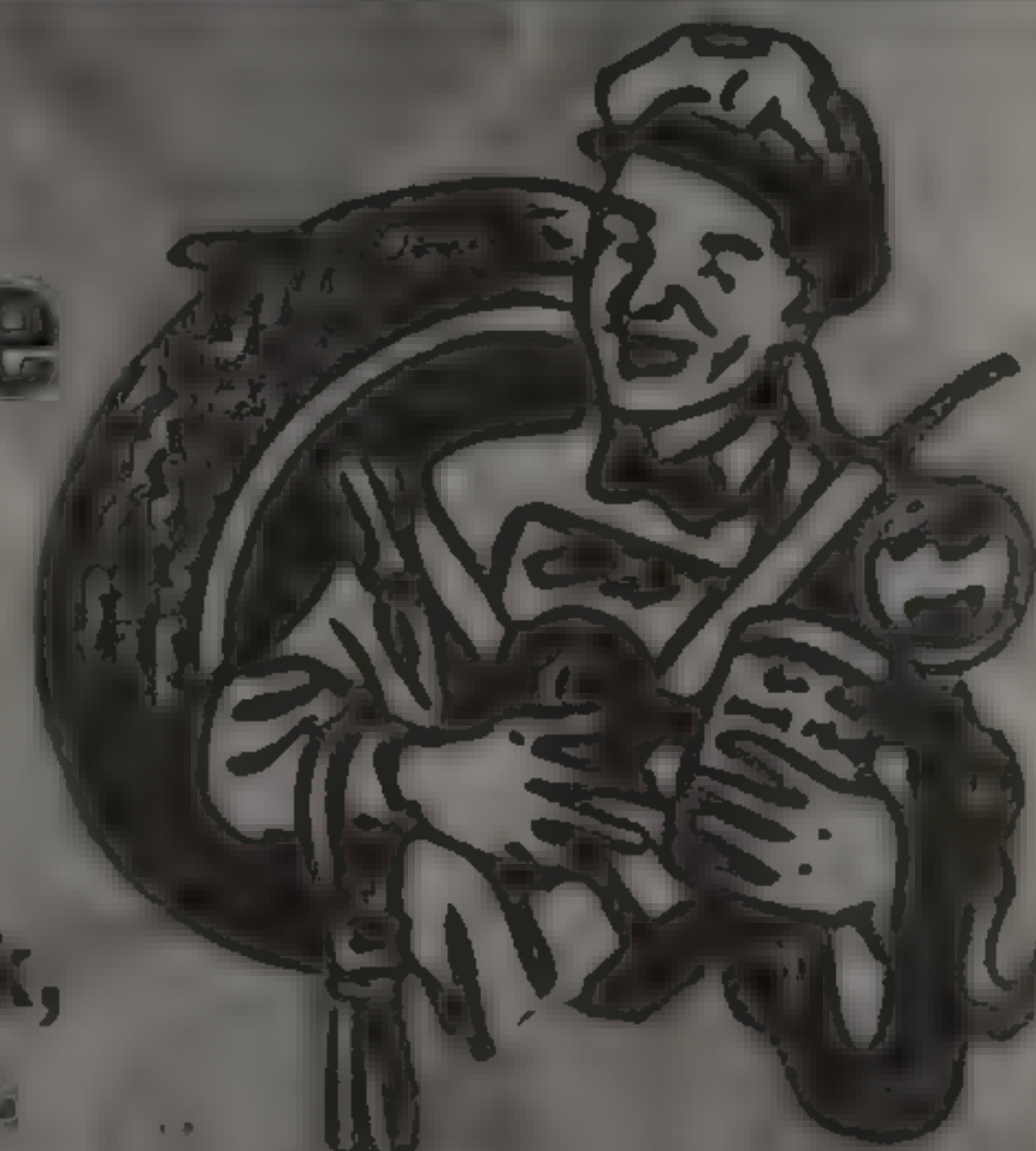
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Deadline: May 5



FILM LISTINGS

Showtimes for Friday, May 2 to Thursday, May 8

Showtimes are subject to change at any time. Please contact theatre for confirmation.

GARNEAU
8712-109 St. 433-0728

SOMWHERE IN AFRICA 14A
Fri 7.00
Sat Sun 2.00

PRINCESS
10337-82 Ave. 433-0728

BETTER LUCK TOMORROW 18A
Fri 7.15 9.15

COWBOY BEBOP 14A

PARION BRIDGE 14A

THE FIANIST 14A
Violent scenes

METRO CINEMA
9828-101A Ave.
Citadel Theatre, 425-9212

BEYOND THE VALLEY OF THE DOLLS STC
Fri Sat Sun Mon 9.30

LADYBIRD LADYBIRD STC

CARLA'S SONG STC

BREAD AND ROSES STC

CARNIVAL OF SHRIEKING YOUTH STC
Thu 7.00

LEDOC CINEMAS
4762-50 St. 986-2728

ANGER MANAGEMENT 14A
Daily 7.10 9.25
Sat Sun 1.10 3.30

THE LIZZIE McGUIRE MOVIE G
Daily 7.15 9.15
Sat Sun 1.15 3.20

X2 PG
Might frighten younger children.
Daily 7.00 9.30
Sat Sun 1.00 3.40

WETASKIWIN CINEMAS
(1) 780-352-3922

X2 PG
Might frighten younger children.
Daily 7.00 9.30
Sat Sun 1.00 3.40

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave.
St. Albert, 458-9822

Showtimes are for date of issue, Thu, April 30 only. Please contact theatre for showtimes.

BULLETPROOF MONK PG
Violent scenes, not suitable for younger children.
Daily 11.45 2.10 4.15 6.50 8.45

PIGLET'S BIG MOVIE G
Daily 11.30 2.00 4.00

THE CORE PG
Not suitable for younger children.
Daily 6.30 9.00

PHONE BOOTH 14A
Coarse language throughout.
Daily 11.15 1.30 3.45 6.45 8.30

ANGER MANAGEMENT 14A
Daily 11.00 1.45 4.30 7.00 9.15

IDENTITY 14A
Gory scenes
Daily 12.00 2.30 4.20 7.15 9.30

CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020

CONFIDENCE 14A
Coarse language throughout
Daily 1.50 4.50 7.35 9.50

IDENTITY 14A
Gory violence. Fri 12.15 2.20 4.30 7.45 10.10
THX Sat-Thu 12.15 2.20 4.30 7.45 10.10

STEAL 14A
Coarse language, suggestive scenes. Daily 9.30

ANGER MANAGEMENT 14A
Daily 1.40 4.15 7.20 9.40

THE GOOD THIEF 14A
Coarse language. Daily 1.20 3.45 6.30 9.10

PHONE BOOTH 14A
Coarse language throughout.
Fri 1.30 4.40 7.30
THX Sat-Thu 1.30 4.40 7.30

HOUSE OF 1000 CORPSES R
Daily 2.00 5.00 7.40 10.20

THE LIZZIE McGUIRE MOVIE G
Daily 12.00 2.10 4.25 7.00 9.20

CONFIDENCE 14A
Coarse language throughout.
Daily 1.50 4.50 7.35 9.50

WEST MALL 6
8882-170 St. 444-1829

CONFIDENCE 14A
Coarse language
throughout. Fri Mon-Thu 7.30 9.50
Sat-Sun 2.00 4.40 7.30 9.50

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Mon-Thu 6.40 9.10
Sat-Sun 1.10 3.40 6.40 9.10

BOWLING FOR COLUMBINE 14A
Fri Mon-Thu 7.00 Sat-Sun 1.30 4.00 7.00

CHICAGO 14A
Fri Mon-Thu 7.10 9.40
Sat-Sun 1.40 4.20 7.10 9.40

A MAN APART 14A
Daily 9.35

BEND IT LIKE BECKHAM PG
Fri Mon-Thu 6.50 9.20
Sat-Sun 1.20 4.10 6.50 9.20

BASIC 14A
Coarse language, violent scenes.
Fri Mon-Thu 7.20 Sat-Sun 1.45 4.25 7.20

STEAL 14A
Coarse language, suggestive scenes. Daily 9.45

THE CORE PG
Not suitable for younger children.
Fri Mon-Thu 6.45 9.30
Sat-Sun 1.00 3.50 6.45 9.30

HOUSE OF 1000 CORPSES R
Fri Mon-Thu 7.40 9.55
Sat-Sun 1.50 4.30 7.40 9.55

CLAREVIEW
4211-139 Ave. 472-7600

ANGER MANAGEMENT 14A
Daily 2.30 4.50 7.55 10.10

IDENTITY 14A
Gory violence. Daily 1.00 3.15 5.20 7.40 9.50

IT RUNS IN THE FAMILY 14A
Daily 2.20 4.40 7.20

STEAL 14A
Coarse language, suggestive language.
Daily 9.40

HOUSE OF 1000 CORPSES R
Fri Mon-Thu 7.40 9.55
Sat-Sun 1.50 4.30 7.40 9.55

CLAREVIEW
4211-139 Ave. 472-7600

ANGER MANAGEMENT 14A
Daily 2.30 4.50 7.55 10.10

IDENTITY 14A
Gory violence. Daily 1.00 3.15 5.20 7.40 9.50

IT RUNS IN THE FAMILY 14A
Daily 2.20 4.40 7.20

STEAL 14A
Coarse language, suggestive language.
Daily 9.40

HOUSE OF 1000 CORPSES R
Fri Mon-Thu 7.40 9.55
Sat-Sun 1.50 4.30 7.40 9.55

CLAREVIEW
4211-139 Ave. 472-7600

ANGER MANAGEMENT 14A
Daily 2.30 4.50 7.55 10.10

IDENTITY 14A
Gory violence. Daily 1.00 3.15 5.20 7.40 9.50

IT RUNS IN THE FAMILY 14A
Daily 2.20 4.40 7.20

STEAL 14A
Coarse language, suggestive language.
Daily 9.40

HOUSE OF 1000 CORPSES R
Fri Mon-Thu 7.40 9.55
Sat-Sun 1.50 4.30 7.40 9.55

CLAREVIEW
4211-139 Ave. 472-7600

ANGER MANAGEMENT 14A
Daily 2.30 4.50 7.55 10.10

IDENTITY 14A
Gory violence. Daily 1.00 3.15 5.20 7.40 9.50

IT RUNS IN THE FAMILY 14A
Daily 2.20 4.40 7.20

STEAL 14A
Coarse language, suggestive language.
Daily 9.40

HOUSE OF 1000 CORPSES R
Fri Mon-Thu 7.40 9.55
Sat-Sun 1.50 4.30 7.40 9.55

PHONE BOOTH 14A
Coarse language throughout
Daily 1.10 3.50 6.30

WHAT A GIRL WANTS G
Daily 1.10 3.50 6.30

ANGER MANAGEMENT 14A
Daily 1.30 2.30 4.40 5.40 7.40 8.40 10.15

BEND IT LIKE BECKHAM PG
Daily 1.00 4.00 6.50 9.40

HOLES PG
Daily 12.40 1.40 3.45 4.45 6.40 7.50 9.20 10.20

HOUSE OF 1000 CORPSES R
Daily 4.50 10.40

THE GOOD THIEF 14A
Coarse language. Daily 1.45 4.20 7.00 9.45

IDENTITY 14A
Gory violence
THX Daily 12.20 2.40 5.00 7.20 9.50

CONFIDENCE 14A
Coarse language throughout
Daily 1.50 4.15 7.15 10.30

STEAL 14A
Coarse language, suggestive scenes. Daily 9.10

X2 PG
May frighten younger children. No passes
Fri-Sat 2.00 5.15 8.30 11.15
Sun-Thu 2.00 5.15 8.30

ON 3 screens. THX Fri-Sun 11.45 12.30 1.15

2.45 3.30 4.30 6.15 6.45 7.30 9.30 10.00 10.45

Mon-Thu 12.30 1.15 2.45 3.30 4.30 6.15 6.45

7.30 9.30 10.00 10.45

WEST MALL 6
8882-170 St. 444-1331

THE JUNGLE BOOK 2 G
Fri Mon-Thu 6.50 Sat-Sun 1.15 3.00 6.50

KANGAROO JACK PG
Suggestive language. Sat-Sun 2.15 4.30

DAREDEVIL 14A
Violent scenes. Fri Mon-Thu 7.30 9.50
Sat-Sun 2.00 4.45 7.30 9.50

THE RECRUIT PG
Coarse language. Fri Mon-Thu 6.40 9.00
Sat-Sun 1.30 4.15 6.40 9.00

SHANGHAI KNIGHTS PG
Fri Mon-Thu 7.15 9.40
Sat-Sun 1.00 3.45 7.15 9.40

CRADLE 2 THE GRAVE 14A
Coarse language, violence throughout
Fri Mon-Thu 7.00 9.30
Sat-Sun 1.45 4.00 7.00 9.30

THE HOURS PG
Mature themes. Daily 9.10

VILLAGE TREE
1 Gervais Rd. St. Albert, 459-1212

AGENT CODY BANKS PG
Fri 6.30 8.45 Sat-Sun 12.45 4.15 6.30 8.45
Mon-Thu 6.30

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri 6.45 9.15
Sat-Sun 1.30 4.15 6.45 9.15 Mon-Thu 6.45

ABOUT SCHMIDT 14A
Fri 6.30 9.00 Sat-Sun 12.30 3.45 6.30 9.00
Mon-Thu 6.30

OLD SCHOOL 14A
Crude sexual content. Fri 7.30 10.00
Sat-Sun 1.45 4.45 7.30 10.00 Mon-Thu 7.30

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Sat-Sun 1.00
4.45 8.45 Mon-Thu 6.30

HOLES PG
Fri 7.15 9.45 Sat-Sun 1.00 4.00 7.15 9.45
Mon-Thu 7.15

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable for younger children. Fri 7.15 9.45
Sat-Sun 1.30 4.30 7.15 9.45 Mon-Thu 7.15

WHAT A GIRL WANTS G
Fri 6.45 9.00 Sat-Sun 1.15 3.45 6.45 9.00
Mon-Thu 6.45

MALIBU'S MOST WANTED PG
Coarse language. Fri 7.30 10.00
Sat-Sun 1.45 4.30 7.30 10.00
Mon-Thu 7.30

IT RUNS IN THE FAMILY 14A
Fri 6.45 9.30
Sat-Sun 12.45 3.45 6.45 9.30
Mon-Thu 6.45

CONFIDENCE 14A
Coarse language throughout.
Fri 7.00 9.30
Sat-Sun 1.15 4.00 7.00 9.30
Mon-Thu 7.00

THE LIZZIE McGUIRE MOVIE G
Fri 7.00 9.15
Sat-Sun 12.30 2.40 4.50 7.00 9.15
Mon-Thu 7.00

PHONE BOOTH 14A
Coarse language throughout.
Daily 1.10 3.50 6.30

WHAT A GIRL WANTS G
Daily 1.10 3.50 6.30

GALAXY CINEMAS SHERWOOD PARK
2020 Sherwood Drive
Edmonton 780-416-0150

PIGLET'S BIG MOVIE G
Fri 4.30 Sat-Sun 12.15 2.30 4.30

PHONE BOOTH 14A
Coarse language throughout. Daily 6.40 9.40

WHAT A GIRL WANTS G
Fri 3.50 Sat-Sun 1.00 3.50

ANGER MANAGEMENT 14A
Fri 3.10 7.00 9.30 Sat-Sun 12.40 3.10 7.00 9.30
Mon-Thu 7.00 9.30

HOLES PG
Fri 3.40 7.05 9.35
Sat-Sun 1.10 3.40 7.05 9.35 Mon-Thu 7.05 9.35

MALIBU'S MOST WANTED PG
Coarse language. Daily 7.25 9.55

CONFIDENCE 14A
Coarse language throughout. Fri 4.20 7.13 9.25
Sat-Sun 1.50 4.20 7.10 9.25 Mon-Thu 7.10 9.25

IDENTITY 14A
Gory violence. Fri 3.30 6.50 9.45
Sat-Sun 1.20 3.30 6.50 9.45 Mon-Thu 6.50 9.45

BEND IT LIKE BECKHAM PG
Fri 3.45 6.30 9.15 Sat-Sun 12.50 3.45 6.30 9.15
Mon-Thu 6.30 9.15

X2 PG
May frighten younger children
Fri 3.30 4.00 6.45 7.15 9.50 10.15 Sat-Sun
12.15 12.45 3.30 4.00 6.45 7.15 9.50 10.15
Mon-Thu 6.45 7.15 9.50 10.15

THE LIZZIE McGUIRE MOVIE G
Fri 4.45 7.20 9.35
Sat-Sun 12.00 2.30 4.45 7.20 9.35
Mon-Thu 7.20 9.35

FAMOUS PLAYERS

GATEWAY 8
29 Ave. Calgary Trail, 436-6977

BULLETPROOF MONK PG
Violence, not recommended for younger children.
Fri Sat Sun 1.30 4.00 7.20 9.35
Mon Tue Wed Thu 7.20 9.35

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Sat Sun 1.10 3.30 6.50
9.20 Mon Tue Wed Thu 6.50 9.20

MALIBU'S MOST WANTED PG
Coarse language. Fri Sat Sun 1.40 3.40 7.15
9.40 Mon Tue Wed Thu 7.15 9.40

PIGLET'S BIG MOVIE G
Fri Sat Sun 2.00 4.10

THE PIANIST 14A
Violence, disturbing scenes
Fri Sat Sun 1.15 4.20 7.45
Mon Tue Wed Thu 7.45

IT RUNS IN THE FAMILY 14A
Fri Sat Sun 1.20 3.50 7.10 9.30
Mon Tue Wed Thu 7.10 9.30

DAREDEVIL 14A
Coarse language, violent scenes. 6.55 9.25

THE LIZZIE McGUIRE MOVIE G
Fri Sat Sun 1.00 1.45 3.20 4.30 7.00 7.30 9.15
9.45 Mon Tue Wed Thu 7.00 7.30 9.15 9.45

PARAMOUNT THX
10233 Jasper Ave. 428-1307

BULLETPROOF MONK PG
Violence, not recommended for younger children
Fri Mon Tue Wed Thu 7.00 9.15
Sat Sun 4.30 7.00 9.15

SILVERCITY WEST EDMONTON MALL
WEM, 8882-170 St. 444-2400

PIGLET'S BIG MOVIE G
1.45

WHAT A GIRL WANTS G
11.50 2.30 5.00

PHONE BOOTH 14A
Coarse language throughout
Fri Sat Sun Mon Tue Wed 1.40 4.30 6.50 9.40
Thu 1.40 4.30 9.40

MALIBU'S MOST WANTED PG
Coarse language. 1.15 4.50 7.15 9.30

HOLES PG
12.45 3.50 7.10 9.55

ANGER MANAGEMENT 14A
1.20 4.20 7.20 10.30

BULLETPROOF MONK PG
Violence, not recommended for younger children
4.00 6.45

IDENTITY 14A
Gory violence. 1.30 4.40 7.45 10.20

IT RUNS IN THE FAMILY 14A
7.35 10.15

THE LIZZIE McGUIRE MOVIE G
12.15 2.45 5.15 7.40 10.00

X2 PG
No passes. May frighten younger children
Fri Sat Sun Tue Wed Thu 12.00 12.30 1.00 3.10
3.40 4.10 6.40 7.00 7.30 9.45 10.10 10.40
Sun 12.00 12.30 1.00 3.10 3.40 4.10 6.40 7.15
7.30 9.45 10.10 10.40

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-8726

ANGER MANAGEMENT 14A
Fri Sat Sun Tue 1.20 3.45 6.50 9.20
Mon Wed Thu 6.50 9.20

BULLETPROOF MONK PG
Violence, not recommended for younger children
Fri Sat Sun Tue 1.30 4.15 7.10 9.30
Mon Wed 7.10 9.30 Thu 9.30

IDENTITY 14A
Gory violence
Fri Sat Sun Tue 1.10 3.30 7.20 9.40
Mon Wed Thu 7.20 9.40

X2 PG
No passes. May frighten younger children
Fri Sat Sun Tue 1.00 4.00 7.00 10.00
Mon Wed Thu 7.00 10.00

MOVIES 12
100 AVE. 5001 ST. 1

Wrestling with Angels

Language of Angels' moments of beauty battle with cryptic script

BY PAUL MATWYCHUK

Naomi Iizuka's *Language of Angels* is a play that asks a lot from an audience. It doesn't really have a plot, for one thing, and it's not really all that much of a character study either. The first third of the play consists of a series of monologues by various characters, all standing pretty much motionless in the half-gloom and speaking in the same hushed, vaguely haunted tone of voice about a girl they all knew, Celie, who vanished one day somewhere in the network of caves near their small Appalachian hometown. But only one of those characters, the town sheriff JB (Jeff Haslam), ever appears again after this (much too static) opening—and only then after a complicated middle scene, only tenuously connected to the Celie plotline, in which a mysterious, oddly serene stranger (an angel? the ghost of a dead boyfriend?) joins a group of friends hanging around at the side of the road for a drink, raising all sorts of painful, violent emotions in each of them.

Because there are so many characters (both offstage and onstage) to keep track of, and because the four

members of the cast of this Northern Light Theatre production all play two roles, just sorting out the relationships or even being able to remember the difference between "Sean" and "Seth" or "Allison" and "Joline" is a challenge. Combine Iizuka's fractured dramatic structure, her oblique style of dialogue and a host of unexplained supernatural occurrences and buried character relationships and you've got a play that requires you to resign yourself, on a certain level, to remaining unfulfilled by the time the play ends.

REVUE THEATRE

I can imagine what it was about Iizuka's script that resonated with director Trevor Schmidt, who in his own plays has always tended to be more interested in exploring the psychological terrain of his characters than in the mechanics of plot. Those long monologues that open *Language*, especially Kendra's (Helen Camisa) description of the images of angels tacked to Celie's bedroom wall, or Seth's (Martin Happer) line about wiping away the dots of blood on the edges of Celie's new butterfly tattoo, mix the mundane world with the mystical in a way that could have come out of any of a half-dozen Schmidt dramas. Indeed, if any other play reminds me of *Language of Angels*, it's Schmidt's own *Blood*

Oranges, which also dealt with a group of ghostlike characters who are so affected by a mutual friend's violent death that they practically come unstuck in time and keep circling around it for the rest of eternity.

BUT UNLIKE SCHMIDT'S work, I think Iizuka's play may just be too damn elusive for its own good. Everyone I've talked to about *Language of Angels* seems to agree that its strongest scene is the last one—a long conversation that takes place many years after Celie's death between her onetime friend and singing partner Danielle (Beth Graham), a former alcoholic and speed freak who now lives by herself in a run-down trailer, and JB, the sheriff, who has lived his entire life with a secret so terrible it's even started manifesting itself on his skin. (Danielle's past misdeeds are visible on her skin as well—when JB sees the scars on her arms, Danielle responds with a bit of hard-bitten stage poetry: "Ancient history, baby," she says. "Ancient history.") It's the one stretch of the play where Iizuka's indirect style pays off; as spare as the writing in this scene may be, the characters are clear enough, and Haslam and Graham play them so suggestively and intuitively that we don't feel like we need the slightest bit of extra information from Iizuka to explain what's going on.

But as much as I usually hate it

when playwrights feel the need to explain every little thing to the audience, I think I could have used a more signposts to guide me through *Language of Angels*. (And I'm a guy who thought *Mulholland Drive* made perfect sense.) This show has a strong cast—particularly Martin Happer, who brings a believable, grounded, conversational delivery to even his most high-flown speeches—but the characters are largely ciphers. To a great extent, the play still feels like it's locked up inside Iizuka's head; you get the idea that Celie's death has affected their lives, but you don't really understand what could possibly have made her murderer want to kill her.

Schmidt's director's notes say that it's normal to feel a little befuddled by the play: "[But] let the experience sit with you," he writes. "Let the images resonate. Time will change the memory, wrestling it around until it is something we can manage and make sense of." There's enough artistry on display in *Language of Angels* to make me willing to keep grappling with it, but so far I haven't been able to pin it to the ground. ☐

LANGUAGE OF ANGELS

Directed by Trevor Schmidt • Writer: Naomi Iizuka • Starring Helen Camisa, Beth Graham, Martin Happer and Jeff Haslam • Stanley A. Milner Library Theatre • To May 4 • 471-1586/420-1757

azimuth • may 9 - 18 - 454-0583

music by
CAROL MCGEE

directed by
KENNETH BROWN

Jesus, is fame
changing me?"



boy groove

a new comedy by chris craddock

How Wright you are!

John Wright plays a perilously procrastinating playwright in *That Darn Plot*

BY PAUL MATWYCHUK

In *That Darn Plot*, John Wright plays Mark W. Transom, a cantankerous, once-illustrious playwright who has pissed away his talent and his reputation on years of heavy drinking and hack writing. As the play opens, Transom's personal and professional lives are in a shambles: he's estranged from his only son, he's scrambling for work, and even after miraculously landing a contract to write a new play for a small regional theatre company, he's put off working on it for so long that the only way he can meet the

deadline is to write a complete script, from start to finish, in less than 11 hours. "He hates writing plays," says Wright. "It's the way I sometimes feel about acting. I think, 'God, why am I doing this?' The next show will sort of bolster my spirits again, but there's often times over the 30 years I've been doing this where I think, 'Why didn't I get a degree in biological science?'"

That's no whimsical wish, either—

Wright really was studying to be a scientist before the acting bug bit him in his 20s. He says making theatre his career also meant adopting a life of financial uncertainty, iffy retirement prospects and, frequently, just plain boredom. (He'll be playing Egeus this summer in the Free Will Players' *A Midsummer Night's Dream*—by his count, the eighth production of the play he'll have participated in.) But you can place those more practical matters aside, Wright seems to have made the right decision by becoming an actor; he's won three Sterling Awards and he continues to perform widely on stages in Edmonton and across Canada. He leans particularly toward "man's man" writers like David Mamet, Sam Shepherd and Ron Chambers, but in the last couple of seasons he's appeared in everything from heavy-duty classic dramas like

Ibsen's *An Enemy of the People* to Eugene O'Neill's oil-industry comedy *Midlife*. He was a memorable Prospero last summer in *The Tempest* and a crackpot prairie misanthrope plotting the elimination of mankind in Theatre Network's *Excavations*.

THAT DARN PLOT—HIS FIRST appearance with Shadow Theatre—allows Wright ample opportunity to use both his comic and dramatic talents. Much of the humour in David Belke's inge-

REVUE THEATRE

Swimming in Grease

Cabaret co-stars
reteam in not-so-
innocent musical

by CHRIS BOUTET

When my editor asked me to cover the Citadel's production of *Grease*, he remarked that he had watched the film version recently and was shocked by just how "dirty" the lyrics to the songs were. Dirty, I thought? Geez, are we talking about the same movie here? To my recollection, *Grease* was about as bubblegum as you could get, stuffed to the brim with enough poodle skirts, pompadours and jalopies to choke Neil Sedaka to death with. Well, according to actors Pamela Gordon and John Ulyatt, I couldn't have been more wrong.

"Oh yeah, there's definitely dirty stuff in the songs," says Gordon, who will be playing good girl Sandy Dumbrowski. "I mean, it's high school—do you think in high school, kids don't talk about that kind of stuff? Of course there's racy lyrics and racy dialogue in the music and the show. They weren't all wholesome and sweet back then; they did know what they were talking about."

Yeah, but *dirty*? Really? How dirty are we talking here? Vague innuendoes? Passing allusions? Harmlessly

outdated slang? It just doesn't seem like something I'd miss. "Take 'Greased Lightning,'" explains Ulyatt, cast in the role of leather-clad greaser Danny Zuko. "There's a line like 'Ain't no shit, I'll be getting lots of tit,' and 'I'm not bragging, she's a real pussy wagon' and shit like that—but it goes by so fast and it's so earnest, it just goes with the song and with what those guys after. You know, I've got a great set of wheels and I'm gonna score; you might as well go all out and call it a pussy wagon."

PREVIEW THEATRE

Well, I certainly stand corrected.

Anyhow, yes. *Grease* (which begins previews this Saturday and features the same Sterling-winning Ulyatt/Gordon tandem that made last year's *Cabaret* the sold-out hit that it was) is certainly a play that needs no introduction. But what is it about this show, which on the surface seems like nothing more than a fairly straightforward musical about love and hormones in the golden years of the '50s, that could explain its immense popularity? In a word, says Gordon, simplicity. "It's your basic love story; it's very simply done," she explains. "It's the chemistry between the leads, it's the choreography, it touches on teen angst in a fun way, but most of all the songs are catchy. Everybody knows

the songs—they're fun and that makes it really special."

On top of this, says Ulyatt, it's the play's grounding in those simpler days of yore that can account for its continued success. "When I was a kid," he says, "my favourite shows were *Happy Days* and stuff like that, and *Grease* is a lot like that. It just comes from a time when people were way less cynical, and I think that's interesting. It allows people to be a lot more innocent."

WELL, AS INNOCENT as a play can get with lyrics about "getting lots of tit," anyway. But whatever *Grease*'s elusive appeal may be, Gordon and Ulyatt are excited with the way rehearsals have gone thus far. "I grew up watching this musical," Gordon says. "It's classic, it's timeless, you watch it once and you love it. Everything's coming together so well, it's a

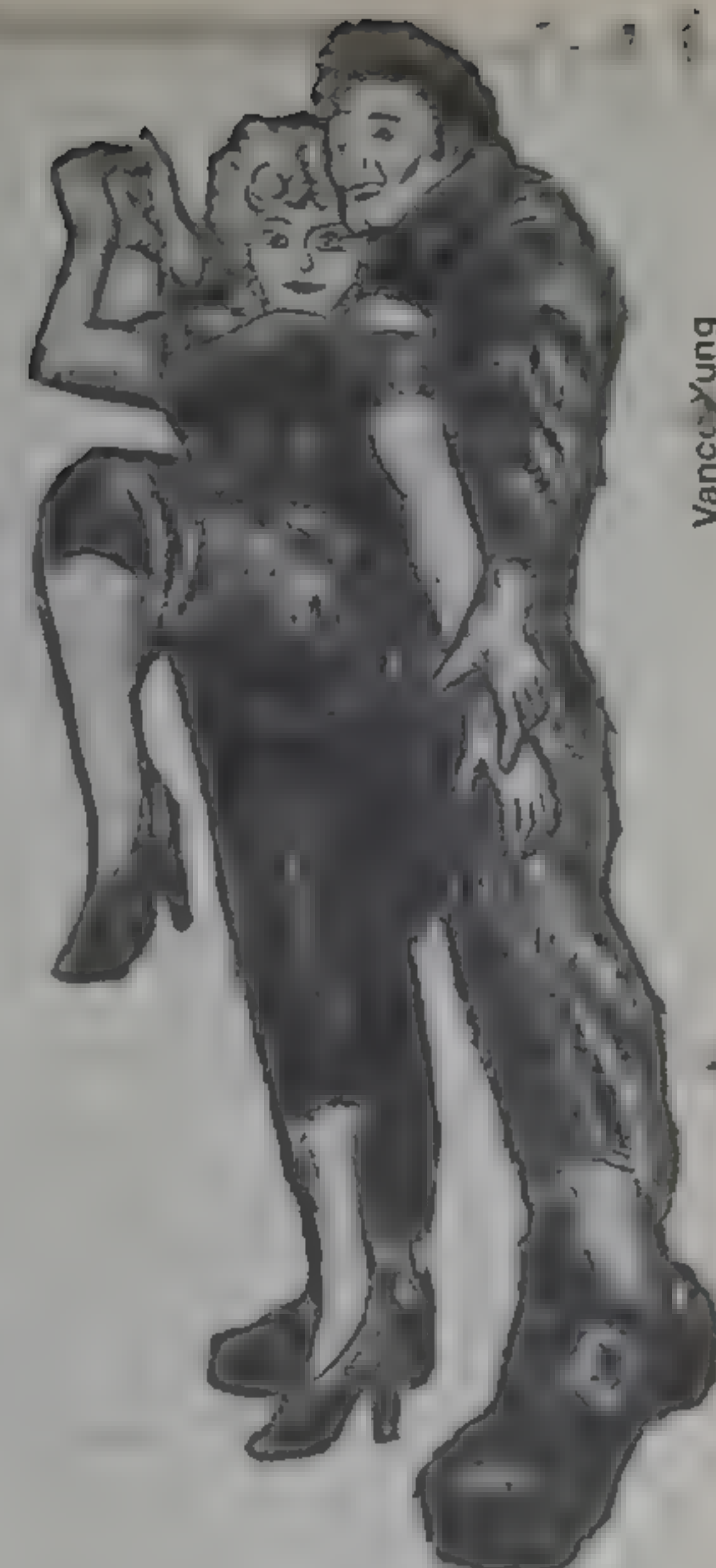
real pleasure to be doing this."

Ulyatt shares Brown's enthusiasm. "Talking to a lot of people that had done this show before," he says, "they had a lot of fun with it, but I never expected it to be this much fun. The direction and the choreography are excellent—basically, it's a big fucking high-energy show. I'm totally surprised by how much fun it is, and it's a great gig to be a part of."

So there you have it: throw on your best poodle skirt (or tightest chinos), hop in the "pussy wagon" and head down to the Citadel this weekend for some good old marginally wholesome fun. ☺

GREASE

Directed by Bob Baker • Written by Jim Jacobs and Warren Casey • Starring John Ulyatt, Pamela Gordon and Ashley Wright
• Shocter Theatre, The Citadel • May 3-June 1 (opening night: May 8) • 425-1820



Vance Yung



Mike Siek

Photo by Coralie Cairns in *That Darn Plot*

niously assembled script—one of the highlights of the 1998 Fringe and the winner of the 2000 Samuel French Canadian Playwrights Award—derives from the fact that once the egocentric Transom creates his characters and gets them talking to each other, he becomes less and less able to control their behaviour. Much of the drama, on the other hand, arises from the way those characters' behaviour reminds him of his painful relationship with his son. "I really admire the construction of it," Wright says, "the way the writer I play is reacting both to the audience as well as to the fictional world going on inside his head. It's like a piece of music—there are a lot of interactions and interjections weaving in and out, and if you do it right, it comes to a crescendo and ends with a

bang, but if you don't get the timing right, it falls flat on its kisser.... It think it would actually be a great play for young actors to do a scene study with; it really demands concentration."

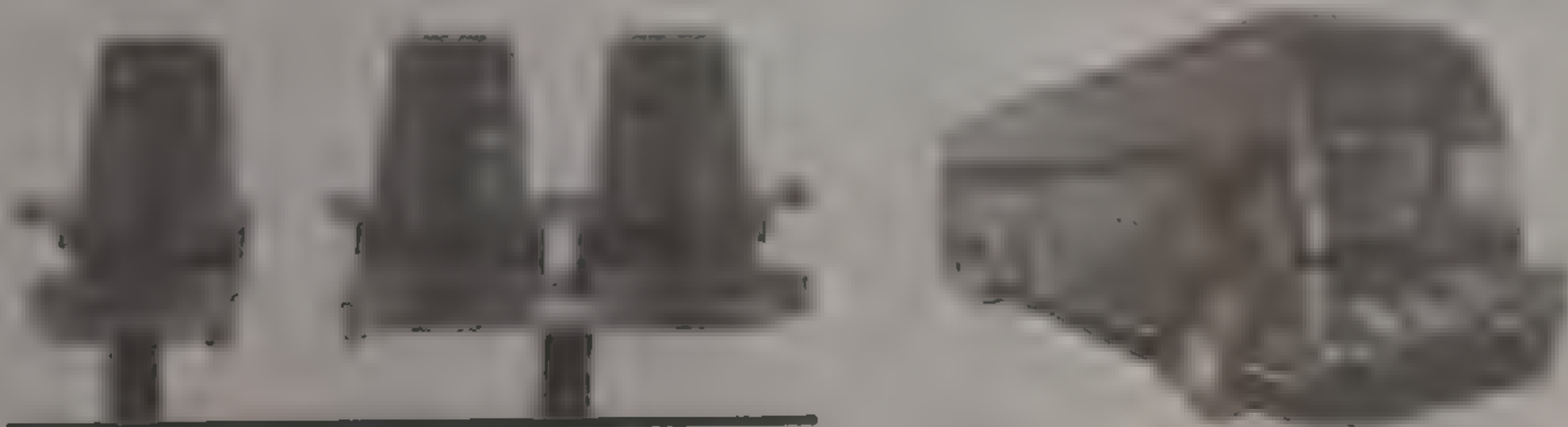
Those same young actors may recognize themselves in Belke's script. Transom's play-within-a-play is a backstage farce that sends up all sorts of familiar theatre-school types, from the recent theatre-school grad who hates all plays for not being "organic" enough to the hammy Stratford/Shaw vet who prefers orating to performing (a part Richard Gishler scored with back in '98 and will be recreating in this new production). "The characters Transom creates in that play-within-a-play," Wright says, "are all directors

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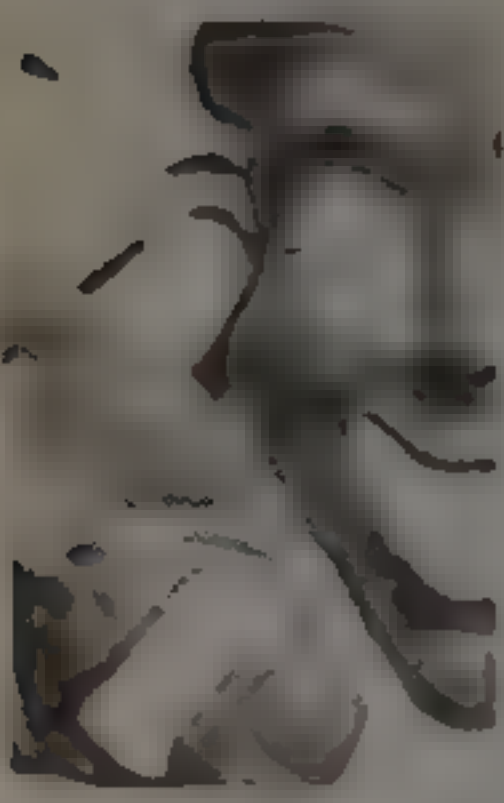


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theatre notes

By PAUL MATWYCHUK

All's well that's Orwell

Dossier • Catalyst Theatre • To May 3 • reVUE *Dossier* begins when a man named Baxter Freeman (Aaron Talbot) is pulled in for questioning by an unnamed detective (Murray Utas), whose bluff, jocular manner is all too obviously a disguise for something much more sinister. And plenty of other ominous elements quickly creep into the storyline too: there are several pointed references to Bill C-36, Canada's controversial "Anti-Terrorism Act"; there's the nature of Baxter's job, which involves compiling massive electronic files on every single Canadian citizen; there's the way the three other actors in the cast impassively watch Baxter's interrogation from the edge of the stage. It all seems like a set-up for a downbeat satire of government intrusion into our private lives—1984 updated to the age of credit cards, e-mail, global terrorism and Internet chatrooms.

But all that talk about Bill C-36 and official encroachments upon people's privacy turns out to be a bit of a red herring.

That Darn Plot

Continued from previous page

and actors and stage managers he's worked with over the years, only heightened. If they seem broadly drawn, it's because they're all coming out of his head."

They're types Wright is very familiar with, too, although he's never been involved with a production as last-minute as the eleventh-hour script Transom throws together in *That Darn*

By the time we get to the halfway mark, the show looks like it's going to be a semi-comic examination of marriage and the differences between men and women, with Baxter (who has a photographic memory but a poor understanding of the opposite sex) struggling to comprehend his wife's changing moods, make her respect his job and convince her to put up with his childhood friend Sly (Geoffrey Ewert), not to mention simply remember their anniversary date. But then the play takes another giant detour with the arrival of the mysterious, beautiful Kristine (Kate Boorman), who at first appears to be Baxter's mistress but whose relationship to him turns out to be much stranger than that.

Perhaps these unpredictable shifts in tone and plot are the result of the way director Barbara French encouraged her cast members to build upon her original script outline by adding new scenes, dialogue and movement of their own. At its best, this approach gives *Dossier* a playful, almost nutty quality that you don't often find in plays with these kind of issue-oriented science fiction premises. At one point, Baxter gets into an argument with Paula and gets so annoyed that he walks offstage, marches behind the bleachers where the audience is seated, emerges on the other side and finally comes back onstage again, all the while reciting an extended, self-righteous tirade.

The downside of *Dossier*'s collective approach is a certain imbalance between the comic tone of these early scenes and the darker material at the end of the play. I thought the character of Sly could have

Plot. The closest equivalent he can think of dates back to his youthful summer-stock days of rehearsing a play for a week, putting it on at night and rehearsing the next one during the days. "It almost killed me then," he says, "and I couldn't do it now. That would drive me to drink." ☐

THAT DARN PLOT

Directed by John Hudson • Written by David Belke • Starring John Wright, Coralie Cairns and Garrett Ross • Varscona Theatre • May 1-18 • 434-5564/420-1757

been better integrated into the storyline instead of having him just hang around on the corners of the action, occasionally making wisecracks—it's never very clear if he's supposed to be a harmless mooch or a potentially violent psycho.

However, *Dossier* is still an intriguing experiment with a big plot development that puts a pretty nifty twist on the concept of virtual reality. A buttoned-down character like Baxter doesn't give Aaron Talbot much of a chance to use his wonderful physicality—perhaps this talented young actor's greatest asset—but he gives a good performance, one that captures Baxter's awkwardness without making him into a caricatured nerd. And Narda McCarroll's lighting design effectively takes the place of set decorations, cleanly moving the action between time frames and levels or reality with a minimum of confusion. But just how she pulls off such artistry is, I suspect, a secret no amount of government prying could ever divulge.

Me and Mr. Jones

To the Wall • Catalyst Theatre • May 6-11 • preVUE When Newfoundland comedian Andy Jones first brought his monologue *To the Wall* to Edmonton as part of the 2002 Comedy Arts Festival, the piece was still in the early stages of development—so early, in fact, that he told me he still didn't know exactly what kind of show he had created. ("I've never been able to realize what the show is," he said, "until I get onstage and play it five or six times.")

Now, 15 months later, Jones has toured the show to Toronto and Edinburgh and, if the warm reviews are any indication, he's more than gotten a handle on the thing. "What a great society we have," he laughs, "where I can be allowed to do this for a living! I remember reading an article in *The New Yorker* about doctors and how when they do this procedure where they have to insert something into a person's heart—the way they tell you to do it in the classroom is nothing like the way it is in real life. They just have to do it for real and learn that way. That's what I feel [developing a new show] is like; in a way, I've

got to start doing it before I'm ready."

Jones began thinking about the show late in August of 2001 when One Yellow Rabbit director/playwright Blake Brooker asked him if he wanted to create a new piece for OYR's annual High Performance Rodeo. Jones agreed, without any clear idea of what the script would be about. "But once I got going," he says, "I realized I had this theory about the universe that I'd been telling people for the last couple of years. No one I talked to thought I was saying anything new or interesting, but I decided I would try to bang it out and really come to grips with it."

Watching news footage of desperate office workers leaping out of the windows of the Twin Towers on September 11 further focussed Jones's thinking, and *To the Wall* began turning into a meditation on the nature of God. "I suppose the final thing the show is about," he says, "is trying to bring God onto the stage so that I can ask him a couple of basic questions. All I want to know, for example, is 'Is there a plan?' I don't want to know the plan, I don't want to get involved, but I want to know if it's going to mean something, for instance, when these youngsters get blown up in a square in Iraq. And I'd like to know what happened to my mother. Is she gone? Will I ever see her again? Just a yes or no answer—that's all I need to know."

The show's other big theme is something Jones refers to as "the N Factor"—that indefinable quality that makes Newfoundlanders do things just a little bit differently from everyone else in the world. "I'm hoping," Jones says, "that audiences will think that because I'm a Newfoundlander, and because we do things a bit differently, maybe I'll have a way in through the door [to God] that no one's ever thought of before. It's just like a Newfoundlander to say, 'Well, let's call a public meeting and invite God.' I'm invoking my birthright as a Newfoundlander to call upon God, and there's a chance that it just might work. No one else has tried it... Now, he hasn't shown up yet, but I like to think that there's always a small chance with every performance I do of this show that He might."

Gerry Potter, the Chambers, the Secrets

Workshop West announced the contents of its 25th anniversary season on Tuesday—and, appropriately, company founder Gerry Potter was on hand as well. (Not that anyone recognized him—he was wearing an elephant costume. More about that later.)

Once the assembled media had climbed onto the bus and taken the seats, WW artistic director Ron Jenkins ran down the season highlights. (That's right—a bus. More about that later.) The season begins with **17 Dogs** (October 10-19), the new play from Ron Chambers, whose *Respectable* received a dynamite WW production a couple of seasons ago. "It takes place in a junkyard," says Jenkins, "and then this whole world of chaos opens up from there. It's about a man who tries to be honest, but the world won't let him." (Curious audiences wanting a sneak peak of the show can attend a staged reading of the play on May 17 as part of this year's Springboards Festival.)

The **Loud and Queer Cabaret** celebrates its 11th anniversary on the November 21-22 weekend, and the fourth edition of **Kaboom!** takes place from February 5-21. The main attraction of this year's festival is *Cul-de-Sac*, the new show from Daniel MacIvor and Daniel Brooks, but there are plenty of other worthy offerings as well, including the Playwrights Garage reading series and the 2004 **Springboards** festival, which Jenkins has moved up a few months from its traditional slot and folded into Kaboom!

Let's see... what else is there? Oh yeah, the bus and the elephant. The season concludes with a fully staged version of **Secret Spaces** (May 21-June 13), a unique, busbound theatrical project that had a trial run as part of last year's Springboards event. Audience members board a bus and are driven to various secret destinations around the city to watch site-specific short plays by Beth Graham, Marty Chan, Mieko Ouchi, Cathleen Rootsart, Kenneth Brown and myself.

One of them contains an elephant but whether Jenkins can convince Potter to play him remains uncertain. ☐

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VUE
WEEKLY

Katarah Vedda has no fear of intimacy

"Up close and personal" doesn't begin to describe *Light and Shadow*

By AGNIESZKA MATEJKO

"Privacy" is a perfectly respectable word in most circles. But in the arts, privacy is something akin to the Berlin Wall—an artificial barrier that prevents us from seeing the truths behind polite pretenses. There is a long history of painters from Vermeer to Van Gogh who have penetrated our most private moments with zoom lens precision.

Perhaps artists are the Peeping Toms of the nation—not necessarily standing outside every bedroom window, but nonetheless watching, observing and recording the brief flickers of private moments that would otherwise vanish into oblivion. *Light and Shadow*, Katarah Vedda's show of drawings and photography, traces such intensely personal instants with unabashed acuity. "I am a very visual person," explains Vedda. "It's like I am a walking camera. I zoom in on different parts of life and I try to express that in my images."

Unclothed, vulnerable and bathed in sensuous evening light, Vedda's images focus on close-up shots of the human body. Her poses suggest an intense intimacy, almost as if her fig-

ures were trying to whisper something to the viewer—something better said through gesture than words. In fact, Vedda finds gestures more meaningful and more revealing than words. Her keen observations of body language began after she moved to Canada from Poland at the age of seven. "I knew nothing of English except 'yes,' 'no' and 'umbrella,'" she laughs. "I felt very cut-off, isolated and unable to connect with people. Being unable to communicate, I found myself focusing

PREVIEW VISUAL ARTS

on [people's] body language more than on anything else." Vedda's drawings become a silent means of reaching out to others. "Art was what kept me alive," she exclaims. Many years later, Vedda still trusts images over words. "When it really matters," she says emphatically, "words don't cut it."

"The aspects I focus on in my work," she continues, "have to do with a search for union with someone, of completion, physical closeness, intimacy... a sense of craving intimacy and yet fearing being vulnerable." There is undeniably a sexual slant to Vedda's work, but it's much more inclusive than the sexuality propagated by adult video shops. "The society we live in doesn't see the sexual as sacred," she says. "In our culture sexuality as sacred, as beautiful, is not focused on. It is made to

seem blatant, obvious, shoved in your face. People don't process it as something soft and intimate and playful. In the media you don't see a lot of that; it is aggressive and brazen."

VEDDA EXPLORES the mysterious gray zones that fall between what is intensely personal, intimate and the sexual. Her work could be said to fill a cultural void: in her art, pure beauty becomes erotic and the erotic becomes beautiful, while the shameful glance at some stranger's lovely gesture becomes as natural as watching a falling leaf. "When I see something or someone beautiful," Vedda says, "I have such an intense need to express that, and I feel frustrated because I can't relay that to that person. When I look at someone who tilts their head a certain way, or someone who shines a light on a person, I find it excruciatingly beautiful."

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

CONTACT IMPROV DANCE McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact improv, a dance of weight-sharing, gravity, momentum and stillness

A JOURNEY INTO LAS AMERICAS Provincial Museum of Alberta Auditorium, 12845-102 Ave (953-2468) • Presented by Spice Productions, performed by Grupo America (Vancouver's Latin American Folkloric Ballet), featuring dancers from BAFOCHI (Chile), Amalia Hernandez (folkloric Ballet of Mexico); Fri, May 2 (7pm); \$20; tickets available at Paraiso Tropical (9136-118 Ave), Africa Restaurant (10807-106 Ave) • **AFRICA RESTAURANT AND BAR** (10807-106 Ave) • A party and bonus performance featuring Grupo America following the show \$5 (no cover with ticket stub from the show)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • **MEMORIES:** Mixed media works by Alain Attar • Until May 9

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

BEARCLAW GALLERY 10403-124 St (482-1204) • 24 SONGS: Paintings by Jim Logan • Until May

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CAFÉ LA GARE 10308A-81 Ave (988-2400) • **WOMEN WATCHING-RECENT NUDES:** Paintings by Constance Rosa Wulf • Until May 9

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **RENEWAL:** Relief artwork by Herman Poulin, Watercolours by Anne Brodeur and Monika Dery, sculptures by Rhonda Langley. Also featuring sculptures by students from Father Lacombe School (Grades 4-6) • Opening reception: May 9 (7-8:30pm); artists will be in attendance • Until May 7

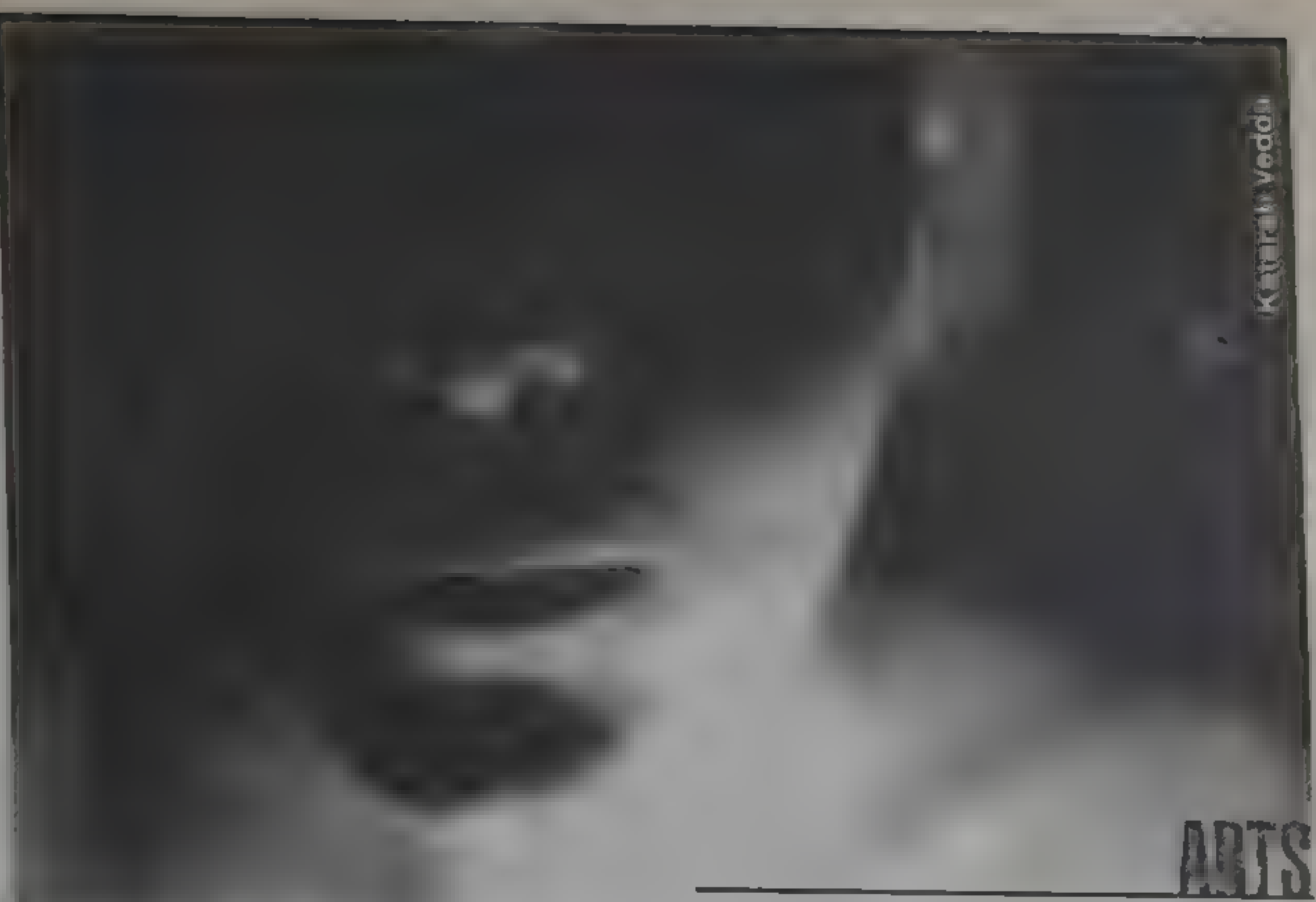
CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christl Bergstrom

CITY HALL See What's Happening Downtown

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **CLAY MEETS FIRE:** Wood-fired ceramics by John Elder; until May 3 • **PRAIRIE LANDSCAPES:** Artworks by Myrna Harris; until May 24

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • Rosalie Jacques, graduating student exhibition; until May 7 • **MULTICULTURALISM UNDER COVER:** Paintings by Margit Kadosh, graduating student exhibition; May 9-21 • Opening reception: May 9 (6-9pm)



I have a need to express that, yet I feel that it's not socially acceptable to express that. People feel uncomfortable to have someone say 'You are beautiful.' Unless it's in a poem, it's not taken the right way; it makes people uncomfortable." Fortunately, those moments of concealed beauty

have not been lost into the guilty recesses of her mind. Instead, Vedda has found a way to express them—and that, in essence, is her art. ☐

LIGHT AND SHADOW
By Katarah Vedda • P.I.T.S. Gallery
(10154-103 St) • To May 4

Murasko and Ralph Heitmann • Until May 3

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, artifacts and more. Permanent exhibit • **TREASURES OF THE EARTH** Geology collection. Permanent exhibit • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **A TO Z AT THE MUSEUM** Every Sat (9am-11am): family-fun drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

RICE THEATRE LOBBY See What's Happening Downtown

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **CAPTURED IN COLOUR:** Featuring floral and landscape paintings by Cindy Barratt and Sharon Delblanc • May 3-20 • Opening reception: Sat, May 3 (1-4pm); artists in attendance

SEGHERS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • **INSTINCTS AND INTUITION:** Paintings by various artists • May 3-June 28

SWEETWATER CAFÉ 102 Ave, 124 St (907-1454) • **FLORAL AND FIGURE FUSION** Group show of figurative and floral artworks, landscapes and still lifes • Until June 10

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **THE PURSUIT OF HAPPINESS:** Photographs by Paul Murasko; until May 1 • **PLACES IN TIME:** Watercolours by Michelle Leavitt-Djonlic; May 8-June 14; opening reception: Thu, May 8 (7:30-9:30pm); artist in attendance

VANDERLEELIE GALLERY 10183-112 St (452-0286) • **HERA'S OBSERVATORY:** Artworks by Emily Bickell • Until May 6

WORKS GALLERY See What's Happening Downtown

LITERARY

BACKROOM VODKA BAR 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation • Work, poetry and social activism with the Raving Poets; May 6 (7:30pm); free

GREENWOODS' BOOKSHOPPE 7925-112 St (439-2005) • Reading by Giles Blunt featuring *Delicate Storm* and *Forty Words for Sorrow*; Thu, May 1 (7:30pm) • Reading by Simon Winchester, author of *Krakatoa: The Day the World Exploded*; Sat, May 10

SEE NEXT PAGE

Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Stop telling people
Your significant other
Is Mr. Hyde

TAURUS

(Apr 20-May 20)
Like the brave lion
You will shed your winter coat
And slaughter gazelles

GEMINI

(May 21-June 20)
You will get a job
In agriculture this week
Guarding fields from crows

CANCER

(June 21-July 22)
Don't leave home without
Your lucky rabbit foot and
The cash you owe me

LEO

(July 23-Aug 22)
Your unhealthy fear
Of haikus and horoscopes
Continues to grow

VIRGO

(Aug 23-Sept 22)
With Easter over
You might want to think about
Getting off the cross

LIBRA

(Sept 23-Oct 22)
In this, the age of
Computers, your magnetic
Powers make you God

SCORPIO

(Oct 23-Nov 21)
Cameron Diaz
May be yummy, but do not
Eat the magazine

SAGITTARIUS

(Nov 22-Dec 21)
Remember what the
Devil said, Joe's all in your
Imagination

CAPRICORN

(Dec 22-Jan 19)
Some say "potato"
Others say you will never
Find true love again

AQUARIUS

(Jan 20-Feb 18)
Events of this week
Will go down in history
But your name will not

PISCES

(Feb 19-Mar 20)
This week make sure that
Those things get done and about
That weird guy and stuff

by Jonathan Ball, Registered Fraud

MURUNGO ANO PENGA AFRICAN ART GALLERY 12505-102 Ave (474-6058/490-1414/453-1763) • *THE BILINGUAL NERUDA*: An evening of poetry and music with Mark Kozub, Leo Campos and Dale Ladouceur. Part of the May Week Festival • May 7 (8pm) • Free

NAKED CYBER CAFÉ See What's Happening Downtown

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu, May 1-Sat, May 3: Chris Molineux • Thu, May 8-Sat, May 10: Andrew Carr

GARNEAU THEATRE 8712-109 St • Sebastian Steel Hypnosis • Sat, May 10 (2pm, all ages event; midnight, adult only event) • \$10/\$5 (child)/\$25 (family)

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

SIDETRACK CAFÉ 10333-112 St (421-1326) • Comedy improv show • Every Thu (7:30-9:30pm) • \$3

THEATRE

100 YEARS OF BROADWAY Leduc Performing Art Centre, 4308-50 St, Leduc (987-0278) • Presented by the Leduc Drama Society • Patnck Wilson directs this lively song-and-dance revue featuring some of the most memorable songs from the last century of Broadway musical theatre • May 1-3, 8-10 (8pm) • \$10/\$12 (Fri/Sat)

BABIES IN THE BARRACKS Kaasa Theatre

(lower level of the Jubilee Auditorium) • Presented by MOXY B Productions with Salisbury Drama Club • Marion Brenner's heartwarming historical romance, set in post-World War II Germany, about the children of two refugee families, one from Poland and the other from Russia, who fall in love during an Easter Sunday church service • May 2-3; Fri, May 2 (12:30pm and 7:30pm); Sat, May 3, 7:30pm • \$14 (evening)/\$6 (matinee) • Tickets available at TIX on the Square (420-1757)

BETWITCHED Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A freewheeling parody of the supernatural '60s sitcom *Bewitched*, in which the imperious witch Endora transports Samantha, Darrin and Tabitha back in time to the swinging London of the 1960s in order to show them how much fun witchcraft can be • Until June 15 • Wed, Thu, Sun: \$45.95; Fri-Sat: \$55.95

BOY GROOVE Azimuth Theatre Space, 11315-106 Ave (454-0583) • Playwright Chris Craddock (*Moving Along, On Being a Peon*) teams up with Ribbit Productions (*Bouncers, Be a Man*) to create this parody of boy bands and the cynical starmaking process that creates them • May 8-18

CARNIVAL OF SHRIEKING YOUTH (499-1271) • Theatre Festival: Timms Centre for the Arts, U of A Campus; \$5-\$8 • Film Festival: Metro Cinema, 9828-101A Ave; \$5 • Singer/Songwriter Music Festival: "B" Scene Studios; \$6 • Live and Loud Music Festival: Argyll Hall, 6750-88 St; \$6 • The 11th annual festival of music and theatre written, directed and performed entirely by Edmonton teens • May 1-11

CHECKPOINT CHARLIE See What's Happening Downtown

CHIMPROV! The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every

Saturday (11pm)

CLASS DISMISSED Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (479-9390) • Presented by Off the Fence Theatrical Society • Gilbert Allan directs playwright Craig J. Nevius's topical play about a teacher who pulls a gun on his class, vowing he will hold them hostage until they "learn about their humanity" • May 7-10 (8pm); Sat matinee (2pm) • \$15/\$10 (student/senior) evening; \$10/\$4 (student/senior) Saturday matinee

THE CRUCIBLE Festival Place, 100 Festival Way, Sherwood Park (449-3378) • Performed by Bev Facey Composite High School • A play about the Puritan purge of witchcraft in old Salem • May 6-7 (7:30pm) • \$10/\$8 (senior/student) • Tickets available at Festival Place box office, TicketMaster

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

DOSSIER Catalyst Theatre, 8529-103 St (420-1757) • Presented by Et cetera Theatre Collective • Barbara French directs Kate Boorman, Geoffrey Ewert, Kattina Michele, Aaron Talbot and Murray Utas in this collective theatre creation, set in a futuristic world where anti-privacy legislation has run amok, about a paranoid "information collector" employed by an invasive, Big Brother-like arm of the federal government • Until May 3, Tue-Sun (8pm); Pay-What-You-Can matinee: May 3 (2pm) • \$14/\$12 (student/senior) • Tickets available at TIX on the Square

FOOTPRINTS ON THE MOON Walterdale Playhouse, 10322-83 Ave (439-2845) • Andrea Martinuk directs Michele Vance Hehir, Jim Zalcik and Janice Hoover in Maureen Hunter's play about a woman in a tiny

Saskatchewan town and her relationship with her restless teenage daughter, who yearns to leave home and explore the world • May 7-17 • Tickets available at TicketMaster

GREASE See What's Happening Downtown

GYPSY Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • A revival of the classic musical about the life of Gypsy Rose Lee, from her days as a lowly member of a threadbare travelling vaudeville show managed by her ferociously ambitious mother, to her eventual emergence as a world-famous striptease artist. Book by Arthur Laurents, songs by Jule Styne and Stephen Sondheim • Until July 6

HARLEY'S ANGELS Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Playwright Trevor Schmidt's takeoff on *Charlie's Angels* follows three gorgeous undercover special agents who attempt to discover the true identity of their mysterious boss • May 9-Aug. 2

HOME ICE Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

LANGUAGE OF ANGELS See What's Happening Downtown

LIG AND BITTLE See What's Happening Downtown

SPRINGBOARDS NEW PLAY FESTIVAL 3rd Space Cabaret, 11516-103 St (477-5955) • Presented by Workshop West Theatre • A series of cabaret-style staged readings of hot new scripts by local playwrights. Featuring: *The Last Train* by Beth Graham and Daniela Vlskalic (Fri, May 9); *Lewis Lapham Live* by Ken Brown (Sat, May 10); *Bloodhound* by Paul

Matwychuk (Fri, May 16); and *17 Dogs* by Ron Chambers (Sat, May 17) • May 8-17

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THAT DARN PLOT New Varscona Theatre, 10329-83 Ave (434-5564) • By David Belke • John Hudson directs John Wright, Coralie Cairns, Richard Gishler and Garrett Ross in this revival of playwright David Belke's award-winning 1998 Fringe hit about a procrastinating playwright who tries to meet a pressing deadline by writing an entire play from scratch in 12 hours, only to find himself unpleasantly reminded of his relationship with his estranged son when his characters begin to wrest control of the plot away from him • May 1-18 • Tickets available at TIX on the Square (420-1757)

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

TIME AFTER TIME: THE CHET BAKER PROJECT See What's Happening Downtown

TO THE WALL Catalyst Theatre, 8529 Gateway Boulevard (431-1750/420-1757) • Presented by Catalyst Theatre • Charlie Tomlinson directs actor/playwright Andy Jones (CODCO) in his acclaimed one-man show about God, Hitler, the creation of the universe and the tendency of Newfoundlanders to do things just a little bit differently from the rest of the world • May 6-11 (8pm); Saturday matinee: May 10 (2pm) • \$20/\$15 (student/senior); \$10 (Tuesday preview/Saturday matinee, all ages) • Tickets available at Catalyst Theatre (431-1750), TIX on the Square (420-1757)

TWELFTH NIGHT See What's Happening Downtown

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: *ADORN AND PROTECT*: An exhibition of body objects that beautify, nurture or shield; until July 5 • Discovery Gallery: *THE TIES THAT BIND*: Fibre works by Jean Brandel; until May 24

CITY HALL Churchill Square • Artworks by the Edmonton Art Club • Until May 4

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *TECHNI-COLOUR*: Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • *THROUGH THE LOOKING GLASS*: Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 • *POST-IMPRESSIONIST MASTERWORKS*; until June 1 • *POST-IMPRESSIONIST FILM SERIES*: *Lust for Life*, 1956; Thu, May 1 (7pm); *Vincent and Theo*, 1990; Thu, May 8 (7pm) • Kitchen Gallery: *GLORY HILLS*: Artworks by John Maywood; until June 15 • Children's Gallery: *BECOME* Created by Don Moar; until July • \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)

LATITUDE 53 10248-106 St (423-5353) • Tue-Fri 10am-6pm, Sat noon-5pm • *DRAWING RESISTANCE*: Artworks by artist/activists • May 1-10 • Opening reception: May 3 (7:30pm)

MANULIFE PLACE 10180-101 St (476-8552) • Artworks by the Edmonton Art Club • Until May 29

RICE THEATRE LOBBY Citadel Theatre, 9828-101A Ave (489-4400) • *TIME AFTER TIME-THE EXHIBITION*: Artworks by various Edmonton artists • Until May 4

SEGHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • *BIRDCAGE* Installation piece by Pennsylvania artist Brant

Schuller; until May 24 • **FRONT SPACE: SELF STORAGE**: Wearable artworks by Mariann Sinkovics; May 1-July 1; closing reception: July 1 (2-5pm)

WORKS GALLERY 10155-102 St • Open 10am-6pm *THE WORKER ART SHOW*: Artworks curated by Tom Gale • Until May 10

CLUBS/LECTURES

COMMUNITY SHAMANIC DRUMMING CIRCLE Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

EDMONTON COALITION AGAINST WAR AND RACISM Mennonite Centre for Newcomers, 10010-107A Ave (988-2713) • Every Sun (7pm): Meetings held to plan peace rallies and presentations

DIFFERENT UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Claire Laskin presents *From Chaos to Soul: Challenging Our Fears*; Fri, May 2 (6:45-8:30am)

LITERARY

NAKED CYBER CAFÉ 10354 Jasper Ave • Poets Against the War: Open mic coffee house and poetry reading hosted by Michael Amirault and Philip "The Cowboy Poet" Jaeger • May 7, 8pm

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm

reduction, education, advocacy and public awareness campaigns.

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Wild and Wet Contest (8-midnight) with female DJ Rhonda • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link Game second and last Thursday with DJ Jazzy • FRI: Euro Blitz: Best new European music with DJ Outtawak Upstairs-DJ Jazzy and female stripper • SAT: Monthly theme parties with DJ Jazzy Upstairs-New music DJ Dan Downstairs-Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash Every long weekend with DJ Jazzy • Tue-Thu \$1 member/\$3 non-member, Fri-Sat \$3 member/\$5 non-member, Sun \$1

SECRETS BAR AND GRILL 10270-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

EDMONTON HEALTH AND SAFETY WEEK May 4-10 • City Hall; Official National

Launch: Ceremony and fun/run walk in Churchill Square; Tue, May 6 • *Ramada Airport Inn*; See Events Weekly • *Concordia High School*; See Events Weekly

MAY WEEK LABOUR ARTS FESTIVAL Working Class Culture Takes Centre Stage; Until May 10 • **WORKS GALLERY**, Commerce Place 10155-102 St (471-1940) Open Mon-Sat 10am-6pm; *WORKERS ART SHOW*; until May 10 • **PLUMBERS AND PIPEFITTERS HALL** See Events Weekly • **STRATHCONA LEGION** See Events Weekly • **GAZEBO PARK** See Events Weekly • **ZEIDLER HALL**, 9828-101 Ave (425-9212) Ken Loach Film Retrospective; May 2-5; \$8/\$6 senior/student • **U OF A, RUTHERFORD** See Events Weekly • **LATITUDE 53** 10248-106 St (423-5352) Open Tue-Fri 10am-6pm, Sat Noon-5pm; *DRAWING RESISTANCE*; May 1-10; opening reception: May 3 (7:30pm) free • **BACKROOM VODKA BAR** See Events Weekly • **MURUNGO ANO PENGA** See Events Weekly • **CUPE UNION HALL** See Events Weekly • **PARKDALE-CROMDALE COMMUNITY LEAGUE** See Events Weekly • **WESTMOUNT COMMUNITY LEAGUE** See Events Weekly

THEATRE

CHECKPOINT CHARLIE Jagged Edge Theatre, 3rd floor, Edmonton City Centre Mall East (424-6304) • Presented by Jagged Edge Theatre • Local playwright Steven Weller's Cold War comedy about a female rookie CIA agent and a veteran KGB operative who exchange war stories and terrible jokes during an encounter at Checkpoint Charlie, the infamous crossing point between East and West Berlin • Until May 10, Tue-Fri (noon), Sat (8pm) • \$8/\$7 (student/senior) • \$4 Tuesdays • Tickets available at TIX on the Square (420-1757)

GREASE Shocktor Theatre, The Citadel (425-1820) • Bob Baker directs John Ulyatt, Pamela Gordon, Brana Buckmaster and Bobby Curtola in Jim Jacobs and Warren Casey's ever-popular rock 'n' roll musical about the opposites-attract love affair between "greaser" Danny Zuko and "good girl" Sandy Dumbrowski, both members of Rydell High's class of 1959 • May 3-June 1

LANGUAGE OF ANGELS Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq., 102 Ave, 100 St (471-1586) • Presented by Northern Light Theatre • Trevor Schmidt directs Helen Camisa, Beth Graham, Jeff

Haslam and Martin Happer in Naomi Iizuka's eerie, poetic drama about a loose group of friends and strangers who remain haunted by the mysterious disappearance of a young woman during an expedition into an underground cave • Until May 4 • \$16/\$14 (senior/student) • Tickets available at TIX on the Square

LIG AND BITTLE • Stanley A. Milner Library, Edmonton Room, 7 Sir Winston Churchill Sq (439-3905) • Presented by Concrete Theatre • A special fundraising performance of Jared Matsunaga-Turnbull and Elyne Quan's award-winning children's play about a very tall and a very short pair of friends on a quest for the mythical land of "Perfeckt Phitt" • Sat, May 3 (7pm) • \$10 (suggested donation)

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

TIME AFTER TIME: THE CHET BAKER PROJECT The Citadel, Rice Theatre, 9828-101A Ave (425-1820/420-1757) • Danny DePoe, Philippa Domville, Randy Hughson and Shaun Smyth star in playwright James O'Reilly's elliptical exploration of the life and legend of Chet Baker, the enigmatic trumpeter and singer whose intimate ballads made him one of the biggest jazz icons of the '50s, and whose descent into poverty and heroin addiction in the '60s only seemed to add to his glamour • Until May 4 • Tue-Sun (8pm); Sun matinees (2pm) • \$28 • Tickets available at Citadel box office, TIX on the Square (rush seats available one hour before performances)

TWELFTH NIGHT Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq, 102 Ave, 100 St (720-2473) • Presented by Foot of a Flea Theatre • Jennifer Spencer directs Darlene Arseneault, Andrea Cheung, Julie Golosky and Adrienne Smook in an all-female version of Shakespeare's classic comedy about the romantic complications that ensue when a woman disguises herself as a boy after a shipwreck deposits her in a remote kingdom presided over by a lovesick prince • May 9-24 (8pm); Saturday Matinees (2pm); Two-For-One-Tuesdays: May 13, 20; wine and cheese reception: Wed, May 14; no performances Sundays and Mondays • \$15/\$12 (students/senior) • Tickets available at TIX on the Square (420-1757), at the door

For more information: www.edmontondowntown.com



alt sex column

BY ANDREA NEMERSON

Dread letter office

Dear Andrea:

Don't you get sick of answering the same questions over and over, especially the ones that show the inadequacy of abstinence-based public school sex ed programs? Kudos for your creativity in answering them, though. I'm wondering, are there any questions you wish someone would ask?

Love, Already Knows How to Prevent Pregnancy

Dear Already:

Well, aren't you sweet to ask? It's actually hard to come up with something I'd like to be asked. I'd just as soon be surprised, I guess. Meanwhile, I can easily come up with some examples of letters I'd just as soon never have seen. Like these.

Love, Andrea

Dear Andrea:

I'm a straight female and I have a habit of sniffing my own used panties. My dilemma is that I was looking for something in my roommate's room when I noticed her dirty undies on the floor. Without thinking I snatched them up and took a whiff. It was the first time I've smelled anyone else's private garments and even though she doesn't know this took place, I am disgusted with myself. I feel like a sicko who violated a good person. It's not something I want or need to do again. How can I get rid of thinking about this icky mistake?

Love, Sniffy

Dear Sniff:

Everyone does something weird from time to time. You didn't actually violate

her or wrong her in any way, you know, and I imagine you can just forgive yourself and move on. In fact, I bet you already had, and now I've gone and reminded you of this weird, vaguely icky thing, and... Eew. Now it's bugging me too.

Love, Andrea

Dear Andrea:

My boyfriend has a wart on his finger and I'm scared that when he fingers me I'll catch genital herpes. Is this possible?

Love, Worry Wart

Dear Wart:

Goddamn it. No. Now you've gone and reminded "Already" and me of the—how did s/he put it—"inadequacy of abstinence-based public school sex ed." Herpes is caused by a herpes virus and spread through contact with herpes sores or their sites. Genital warts are caused by a human papilloma (wart) virus, but not that human papilloma virus, so you won't be catching those, either. Herpes and warts are worrisome enough on their own without going and conflating the two. Find something else to worry about now, okay?

Love, Andrea

Dear Andrea:

I know this woman and she has a fetish with bringing animals in the bedroom. She likes to dress up in a pink bunny suit and hop around. Then with the dead animals, she tries to insert them anally. She tickles her cooch with the animals' tails and then cuts them open and feeds on the spleen and liver. If you could give me answers send them to ___@aol.com.

Love, Concerned Reader

Dear Reader:

Very funny. Once. Actually, I do believe you've sent me more than one of these letters, haven't you? Ha, ha, et cetera, but I warn you—one more and I will come over there.

Love, Andrea

Dear Andrea:

Besides shaving, is there any other way to get rid of pubic hair? I've always got stubble or find I missed a couple later on.

Or, worse yet, nicked myself, and boy did that bleed.

Love, Clumsy

Dear Clum:

This, and various versions of this, is absolutely the *dullest* question I regularly receive. First off, it really isn't about sex—why ask me? Why not ask a beautician or something? And secondly, there are only a few methods: shaving, wax, lotion, electrolysis, laser. You don't think I'm holding out on you, do you?

Shave more carefully, silly. Or use a depilatory cream, or wax it, or see a pro for more long-term treatment. I swear to you, that's the only answer there is.

Love, Andrea

Dear Andrea:

(PLEASE DON'T PUBLISH THIS.) I was wondering if you masturbate a lot can you get pregnant, by yourself? Because I am concerned 'cos I have missed two periods, I am 16 and am fatter than I was before. I am A VIRGIN, I have NEVER EVER had sex!

Please e-mail me back. I am really concerned!

Love, Concerned!

Dear Connie:

I'm sorry, I had to publish it, there's no other way for you to get an answer and believe me, you need one.

I have explained many times that sperm have to get into the girl's vagina in order for her to get pregnant. I don't believe I have ever before had to explain that there need to be sperm somewhere in the vicinity to begin with. Sweetheart, having any old sex (masturbating is a kind of sex) doesn't make you pregnant. Intercourse makes you pregnant. For the kind of intercourse that makes you pregnant, you really need a boy.

Now ask your mom to take you to the doctor. You should be getting your period.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can send her a question at andrea@altsexcolumn.com.

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